~~386~~
I.C.I.
352
II

B118
rom 378046

B128 /1-5

I. c. 71. (2.)

Organo Primo.

MESSE PIENE A OTTO VOCI

Con vno, ò due Organi se piace

DEDICATE

All' Illustrissimo Signore

CO. ALESSANDRO SANVITALI

DA GIO. PAOLO COLONNA

Maestro di Capella in S. Petronio di Bologna, & Accademico Filaschise, e Filarmonico. Opera Quinta.

J. C. Pepusch
6
R.C.M. London

IN BOLOGNA, MDCLXXXIV.

Per Giacomo Monti. Con licenza de' Superiori.

Ad instanza di Marino Siluani, all' Insegna del Violino.

BR8/1
rcma 560
19960325202

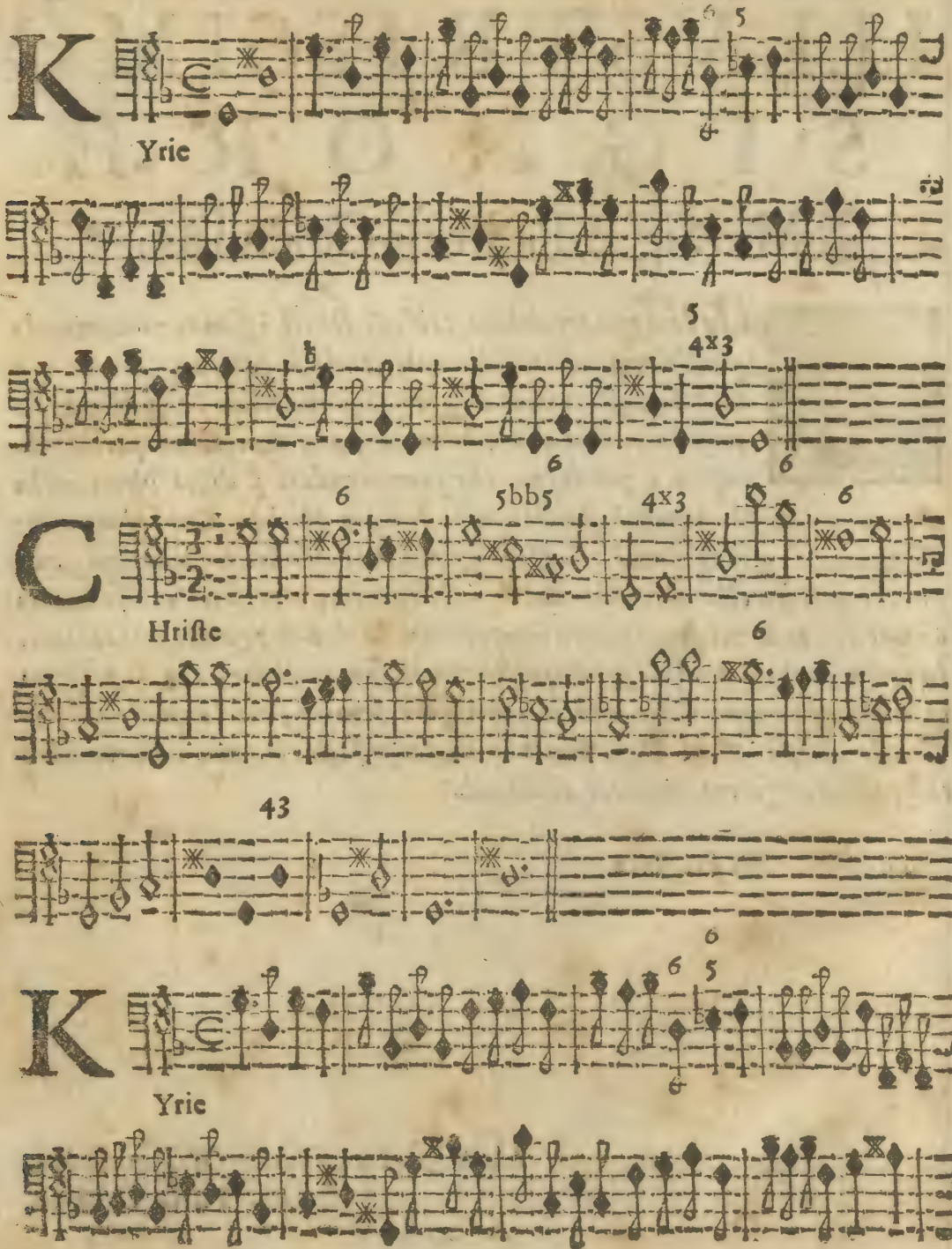
ILLVSTRISSIMO SIGNORE

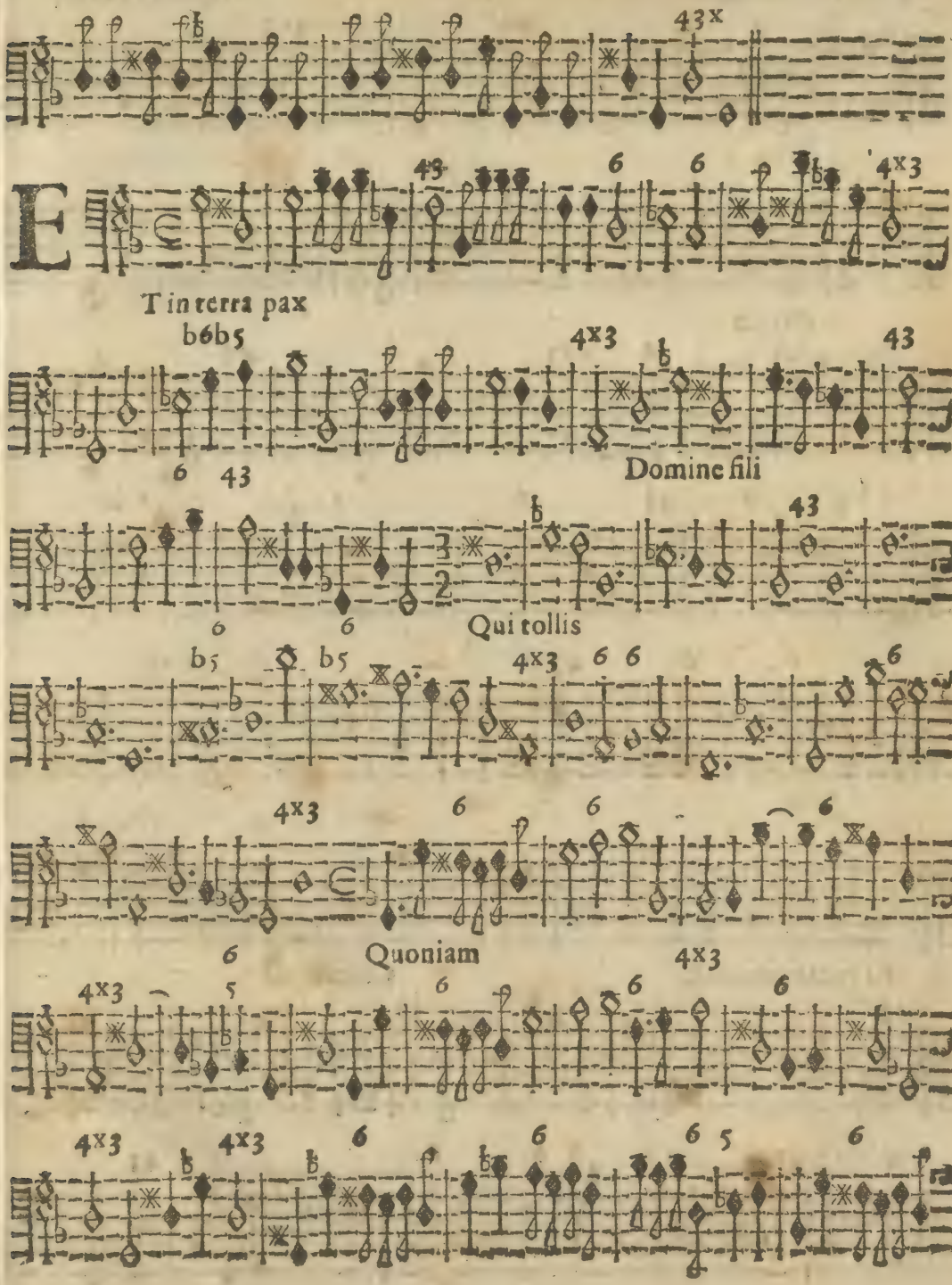
Mio Sig. e Padrone Colendiſs.

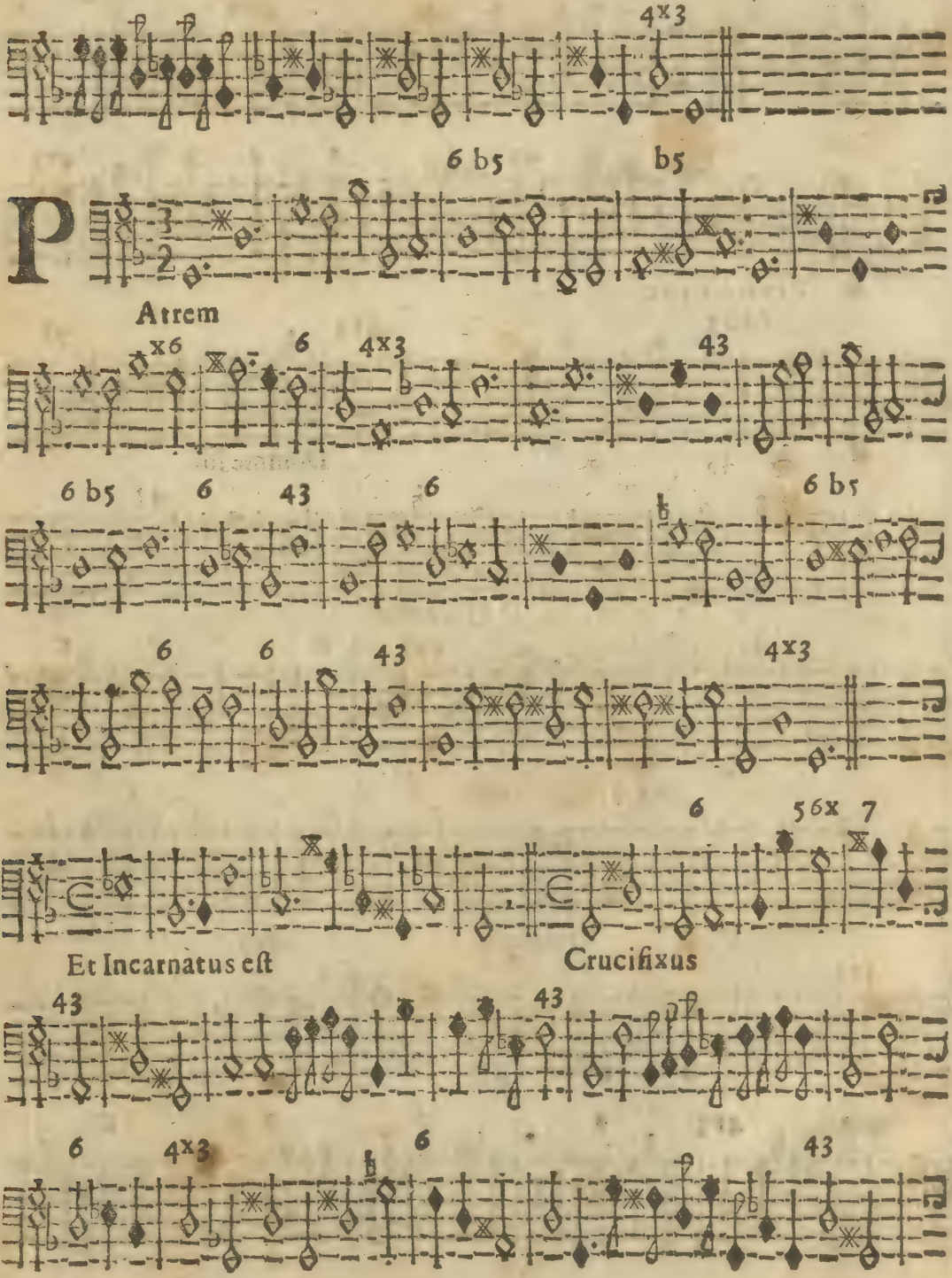
Alla benigna protettione di V.S. Illuſtriſſima, raccomando queſto mio parto delle mie ſtudioſe fatiche. Et à chi meglio poteuo io hauerlo per raccomandato, che alla di lei perſona, nella quale in tanta parte concorrono quelle prerogatiue più degne, che ponno rendere il di lei Nome nella protettione de gl' ingegni ſtudioſi mai ſempre glorioſo, & immortale; Sò quanto d' affetto porti V.S. Illuſtriſſima alle Muſicali operationi, e di quante doti ſia ella arricchita nell' intelligenza, e perfetto conoſcimento di quelle; onde nel ſupplicarla à compatire la debolezza del mio talento, la prego anche à non iſdegnare queſto vmiliſſimo tributo, che le preſento in atteſtato perenne della mia obligatiſſima ſeruitù, per la quale nel dedicarle queſti pochi fogli pretendo di confeſſarle le mie innumerabili obligationi, e farmi conoſcere al Mondo

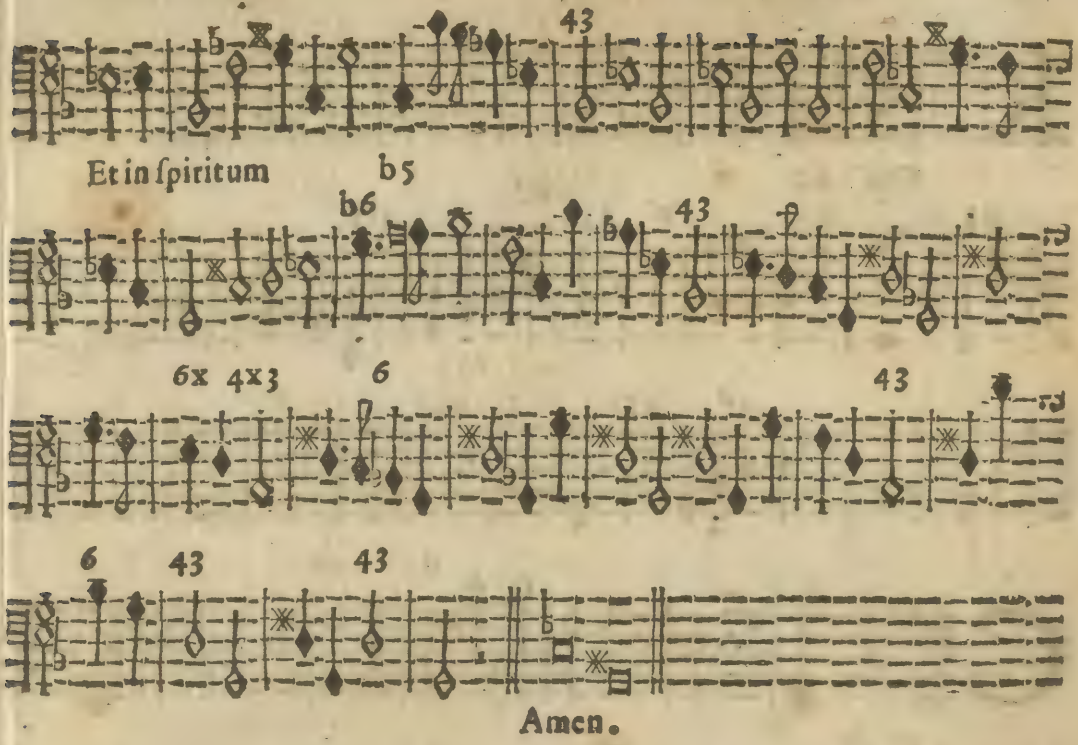
Di V.S. Illuſtriſſima

Humiliſs. Deuotiſs. & Obligatiſs. Ser.
Gio. Paolo Colonna.


Yrie
Hriſte
Yrie


E
T in terra pax
Domine fili
Qui tollis
Quoniam


4x3
6 b5
b5
Atrem
x6
6
4x3
43
6 b5
6
43
6
6 b5
6
6
43
4x3
6
56x
7
Et Incarnatus est
Crucifixus
43
43
6
4x3
6
43



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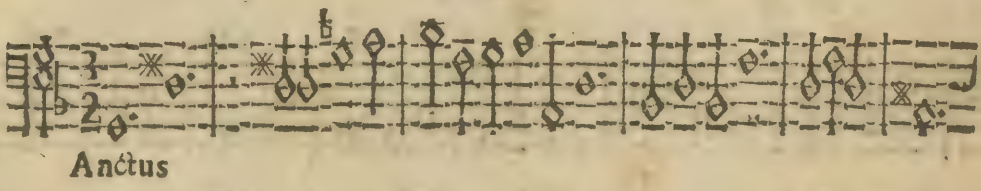

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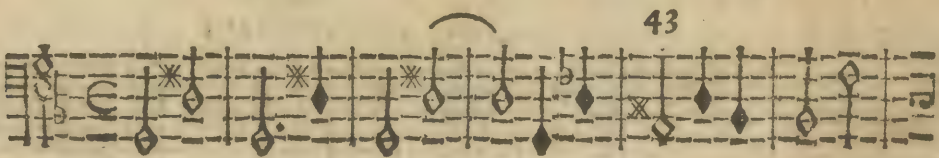
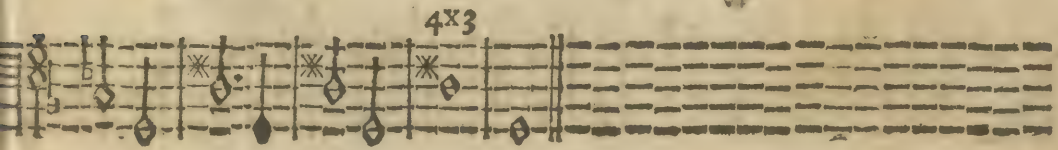
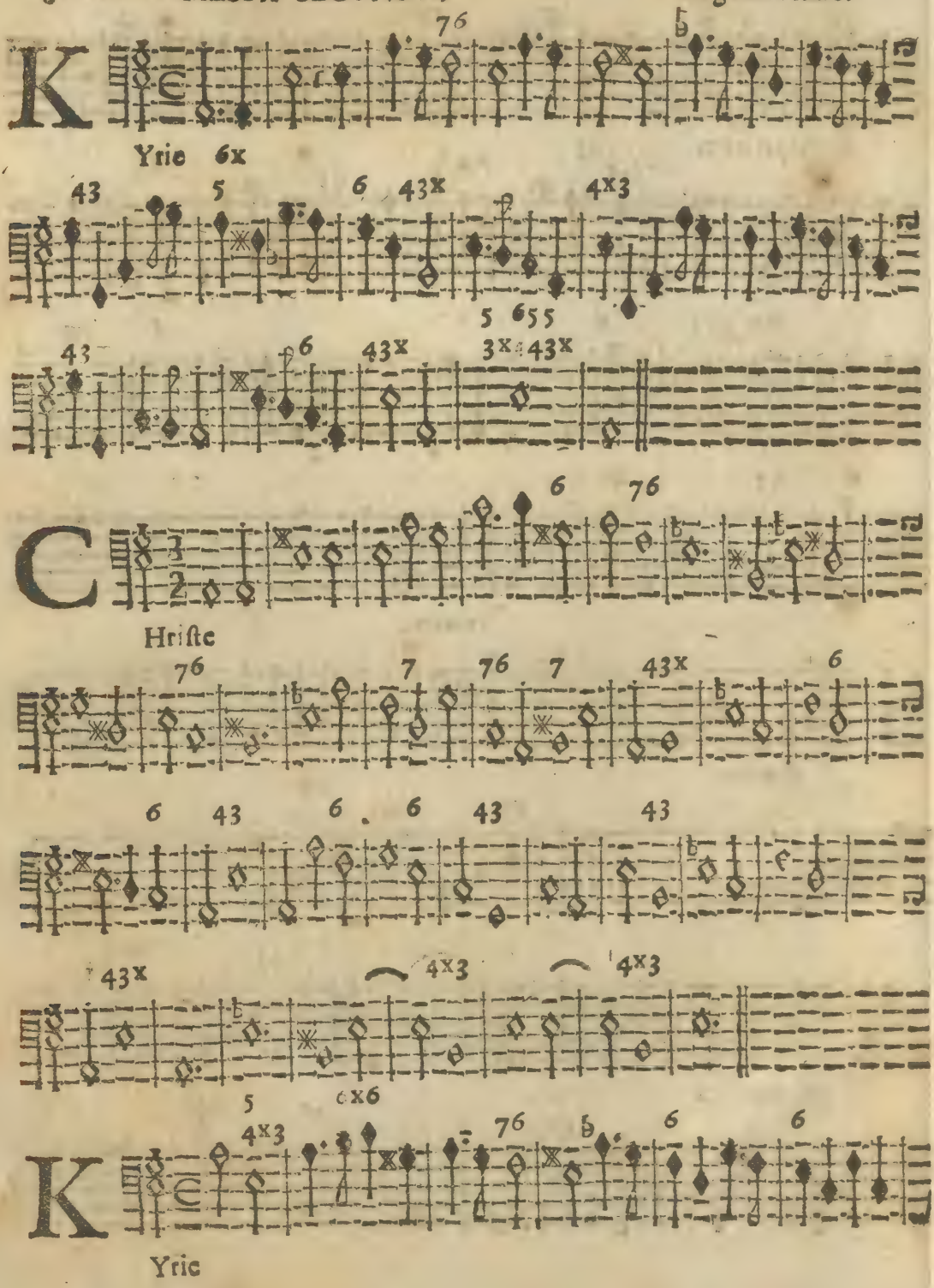
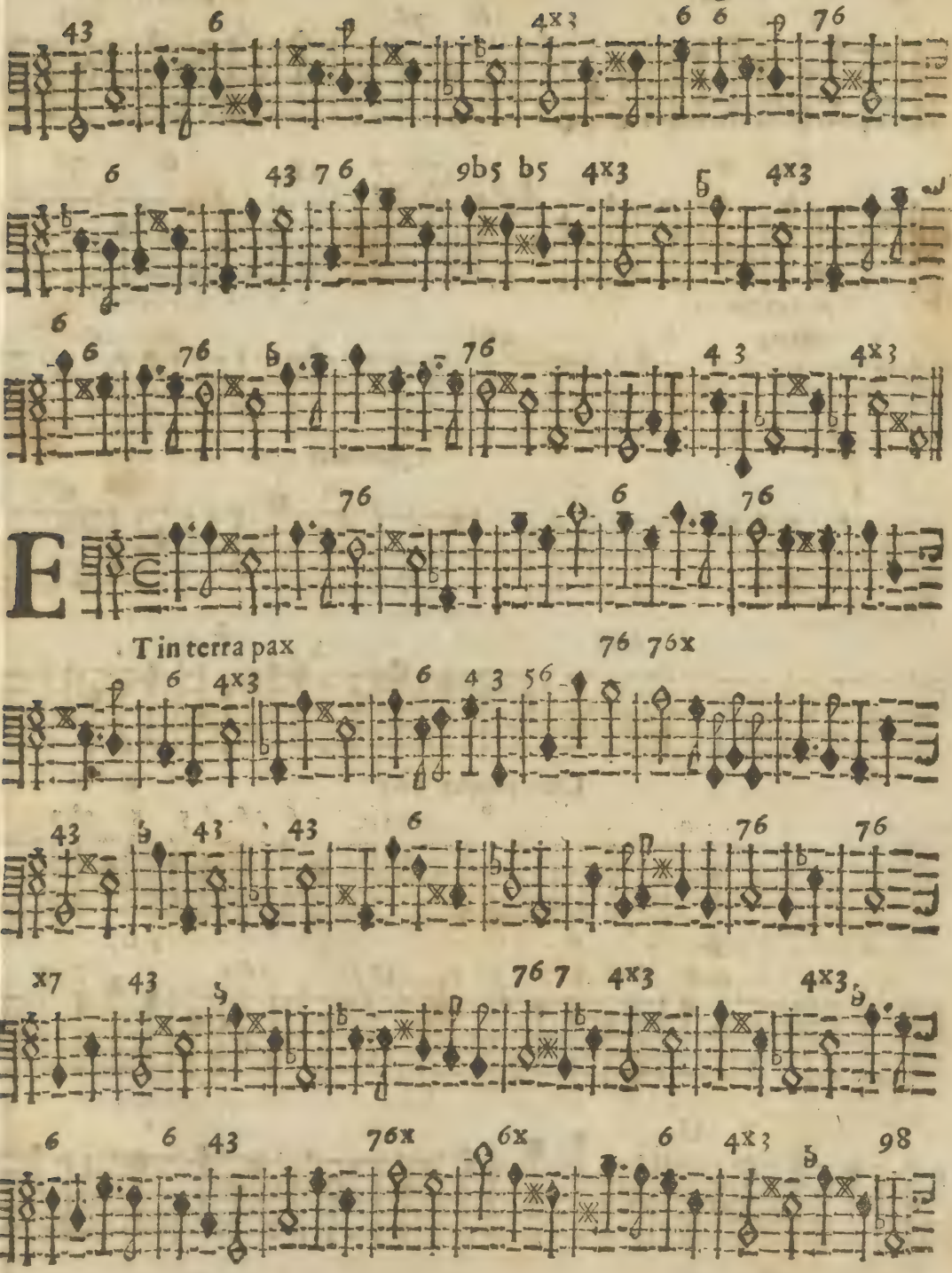


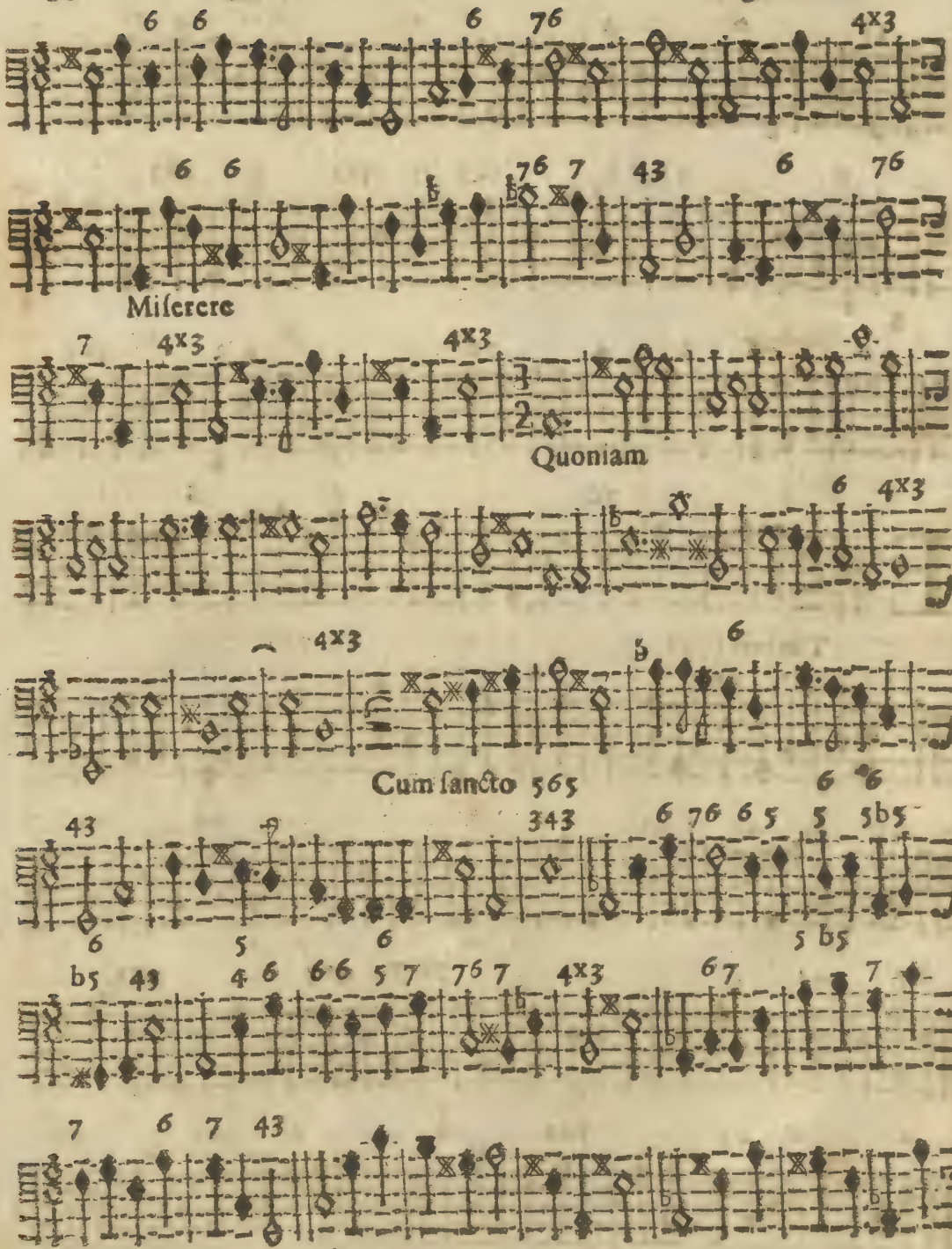


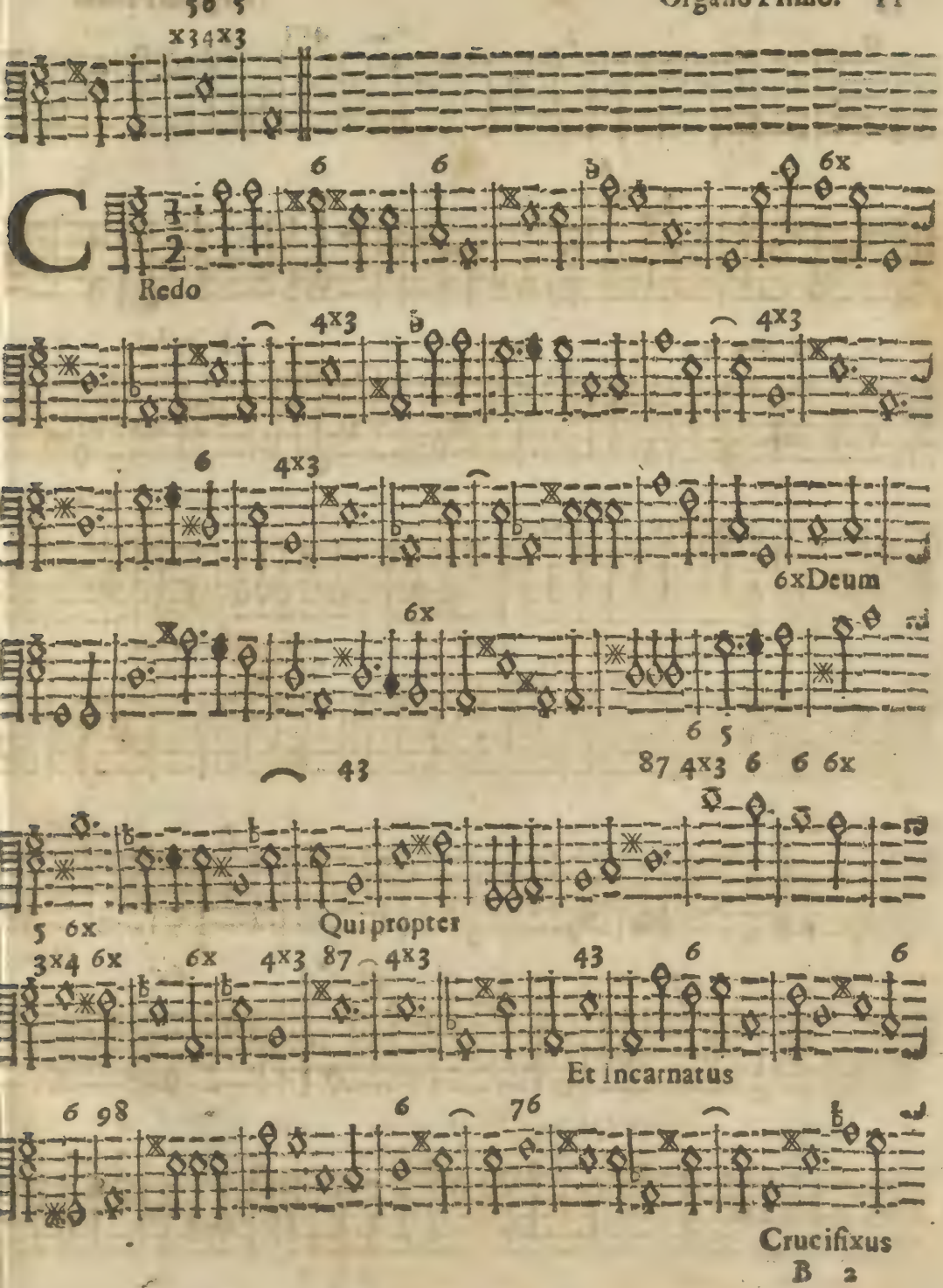

Yrie
Hriſte
Yrie

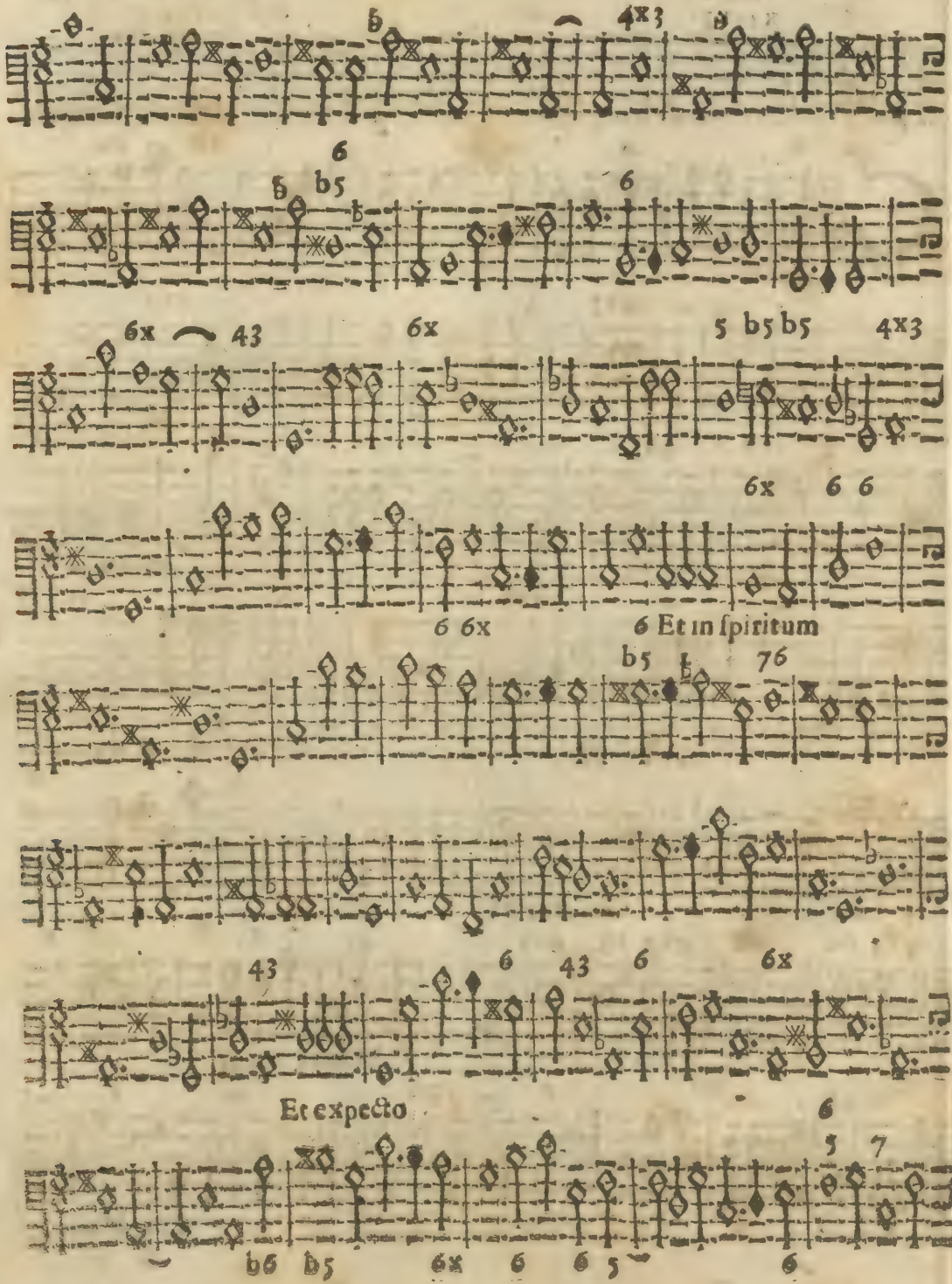


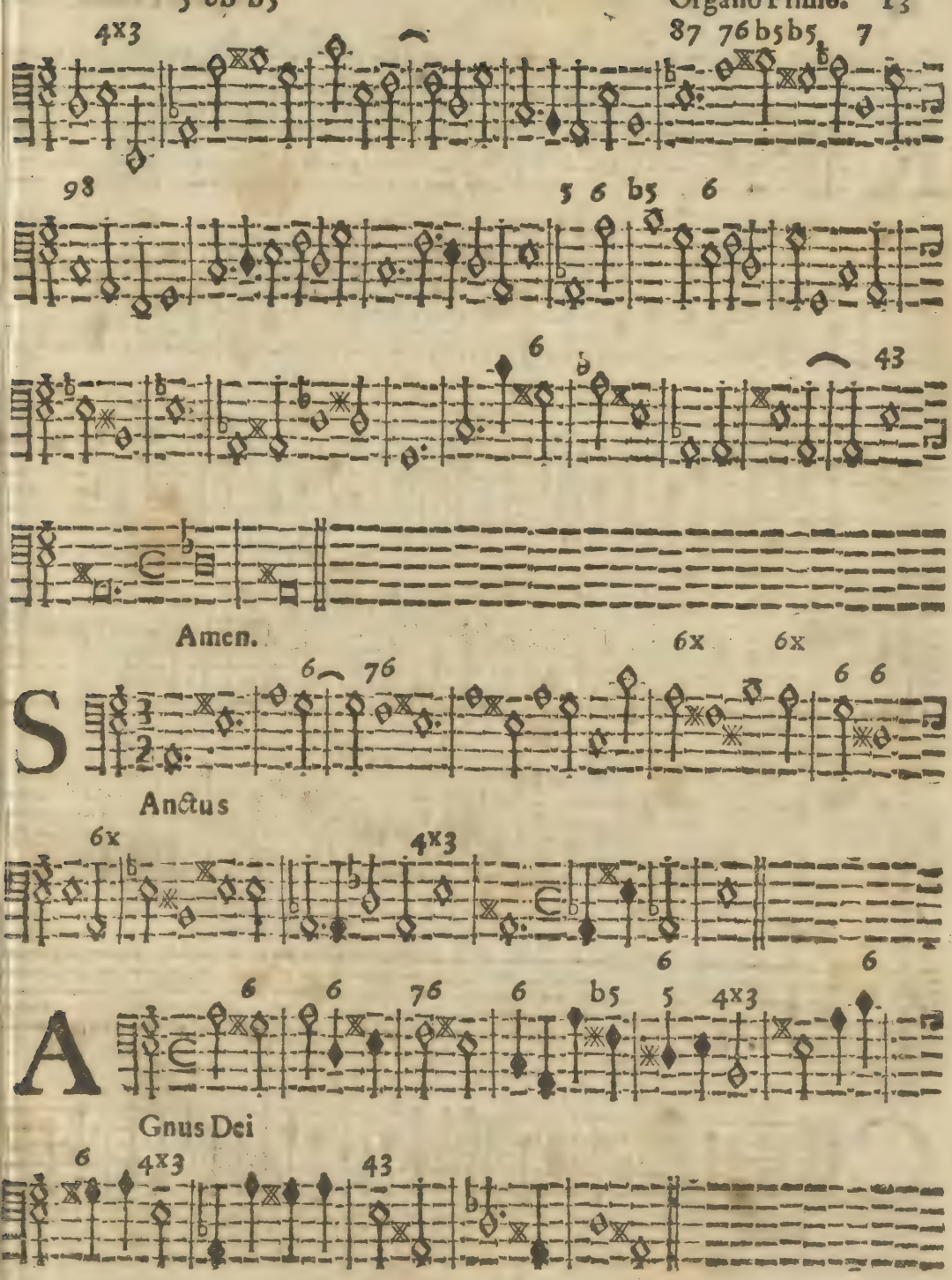
E T in terra pax

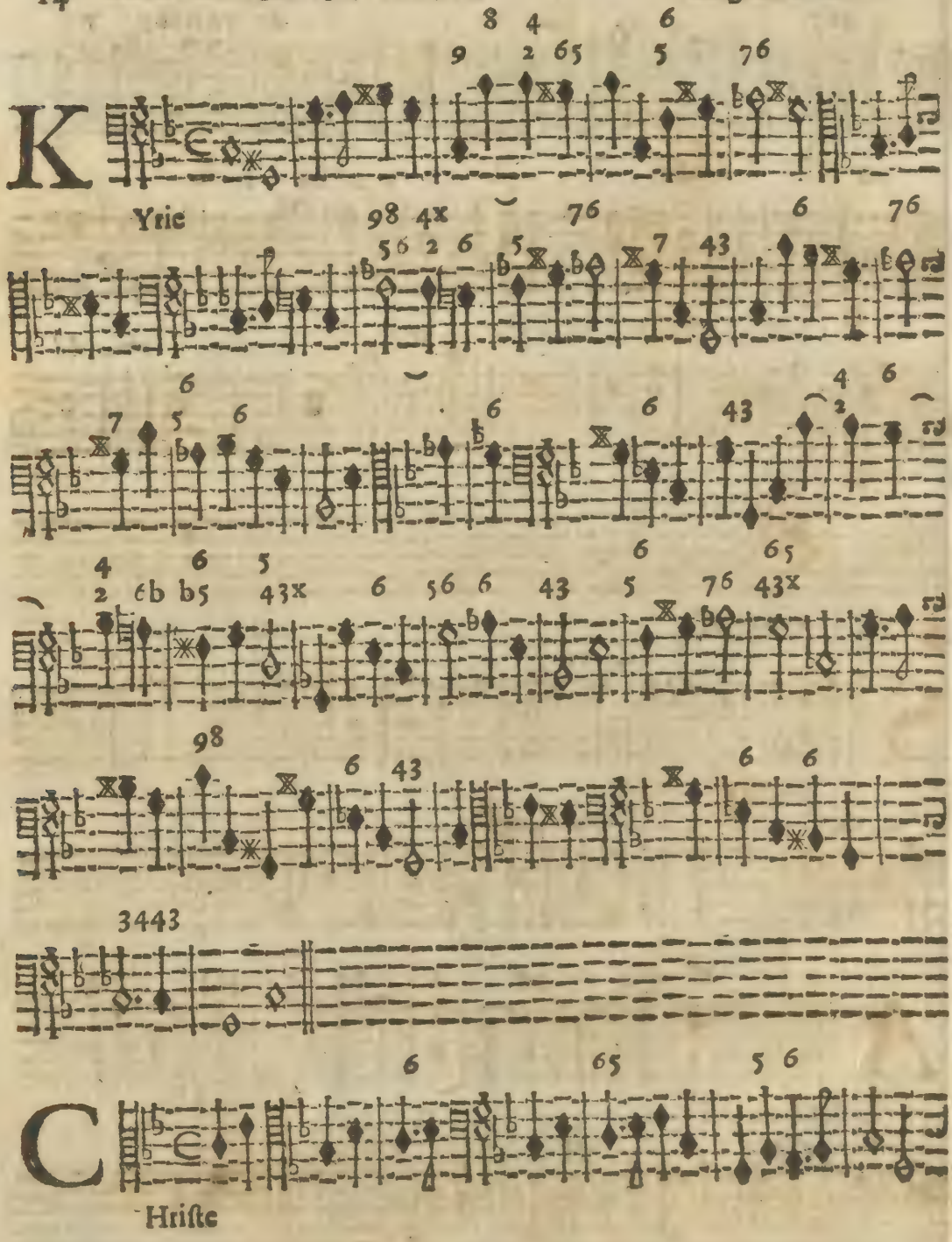
Domine Qui tollis

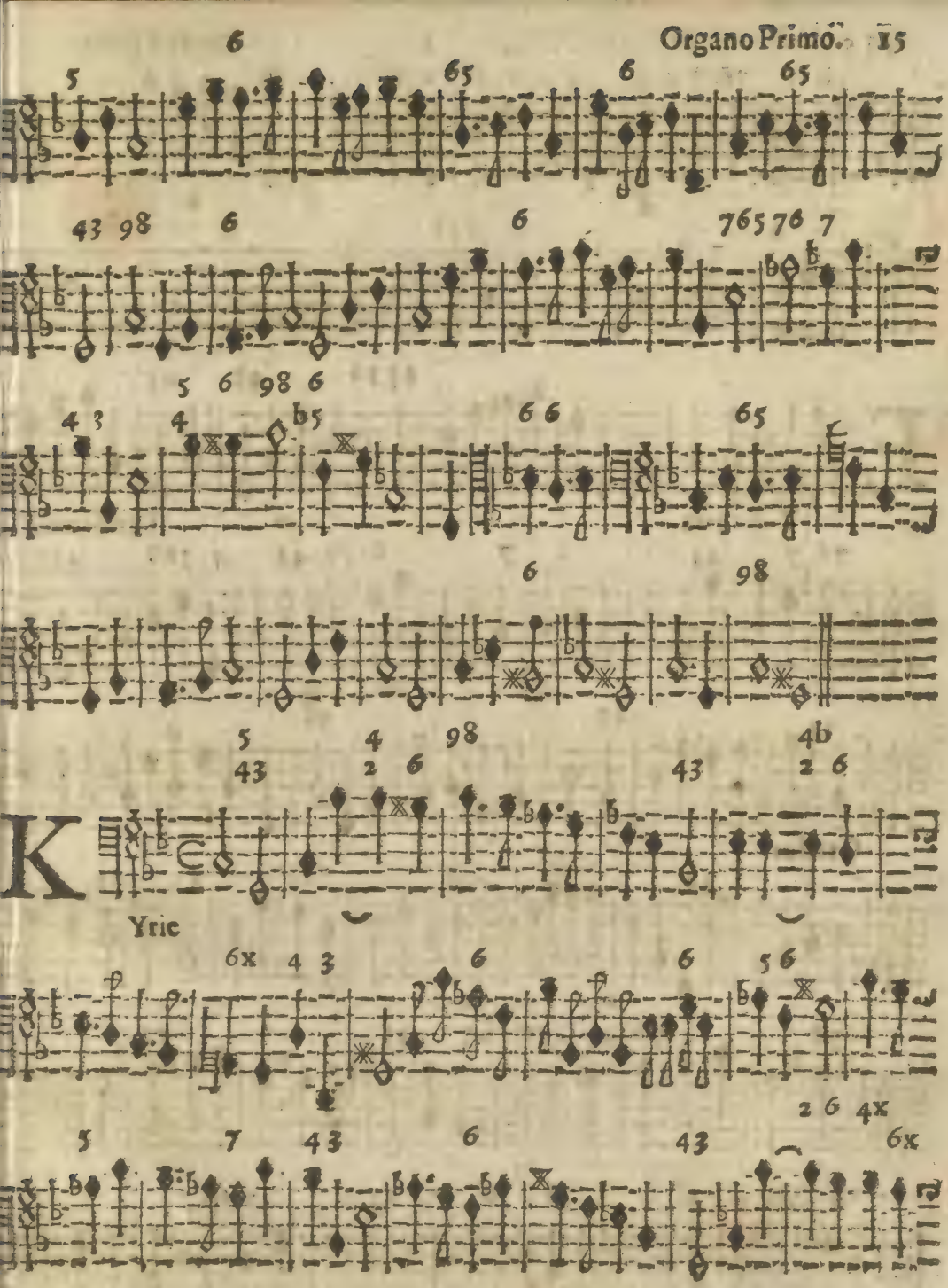

Miserere
Quoniam
Cum sancto 565

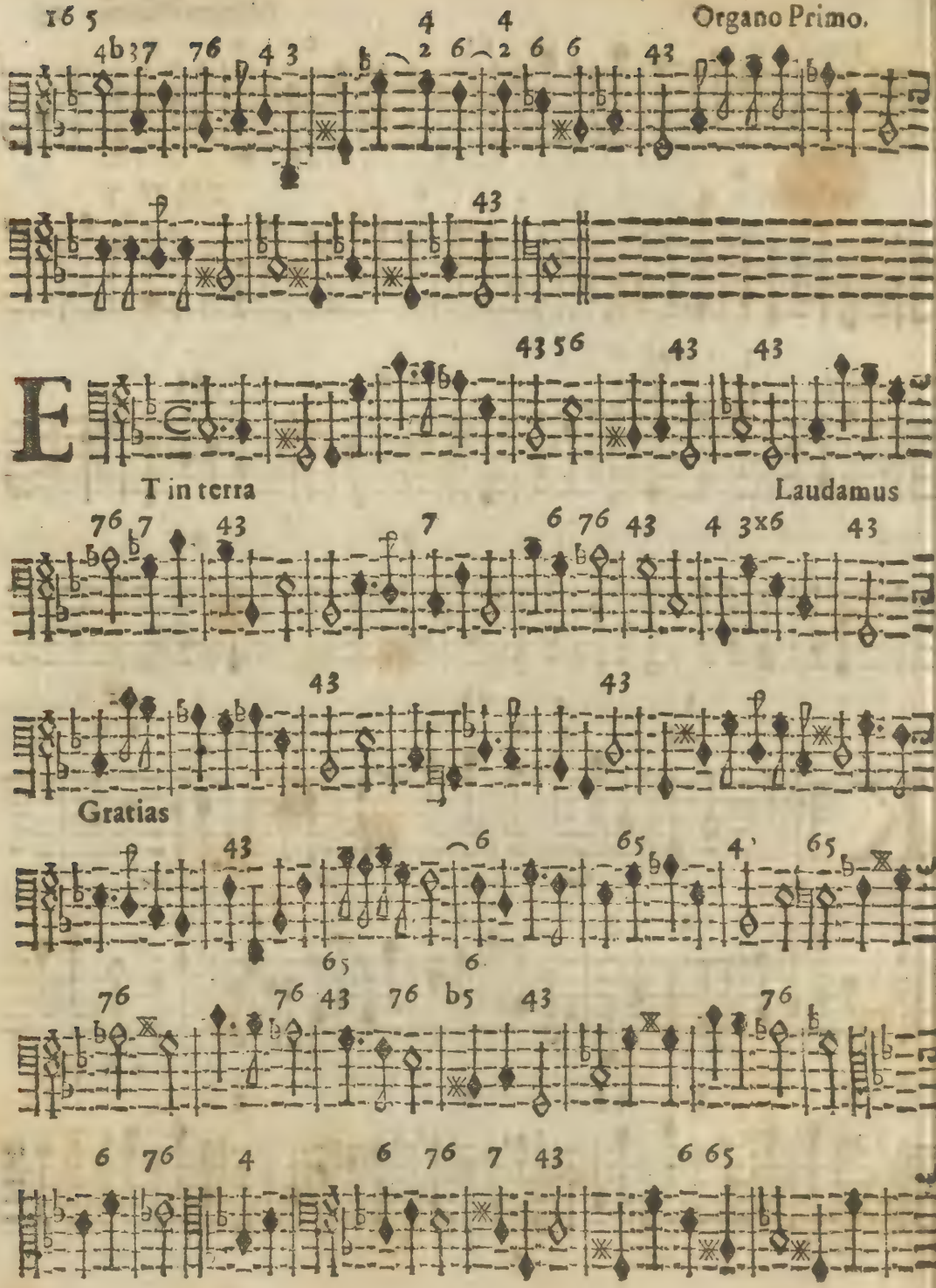

Redo
6xDeum
Qui propter
Et Incarnatus
Crucifixus

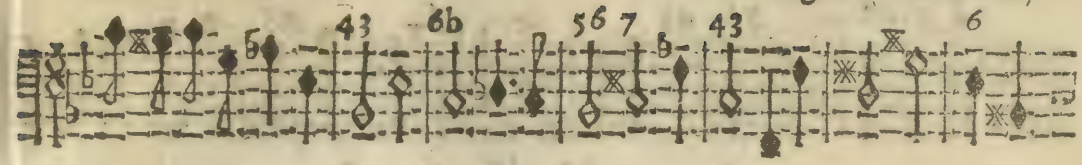

6
6 6
6x 43
6x
5 6 6 4x3
6x 6 6
6 6x
6 Et in ſpiritum
6 76
43
6 43 6
6x
Et expecto
6
5 7
6 6 6 5
6

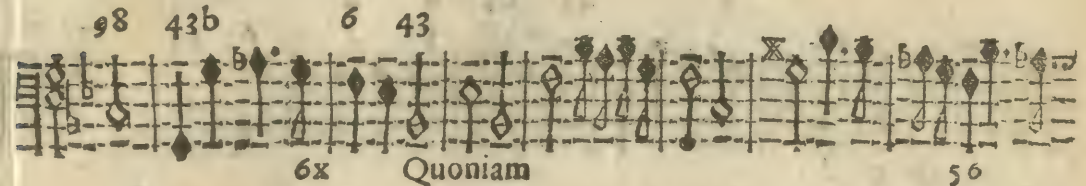

5 6b b5
4x3
87 76 b5 b5 7
98
5 6 b5 6
6
43
Amen.
6x 6x
6 6
6 76
Anctus
6x
4x3
6
6
6 6 76 6 b5 5 4x3
Gnus Dei
6 4x3 43


Yrie
Hriſte

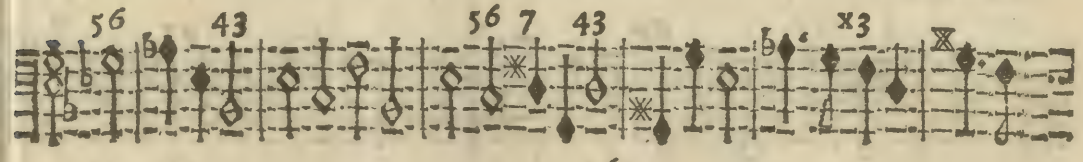

Yrie

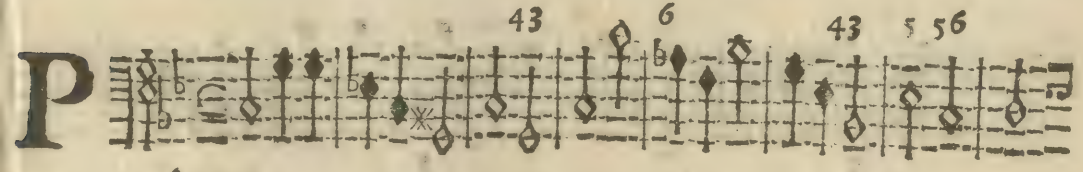

E
T in terra
Laudamus
Gratias


43 6b 56 7 43 6


98 43b 6 43
6x Quoniam 56

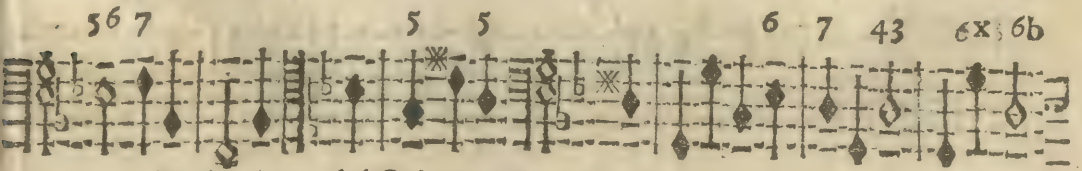
43 98 43 43
Cum ſancto

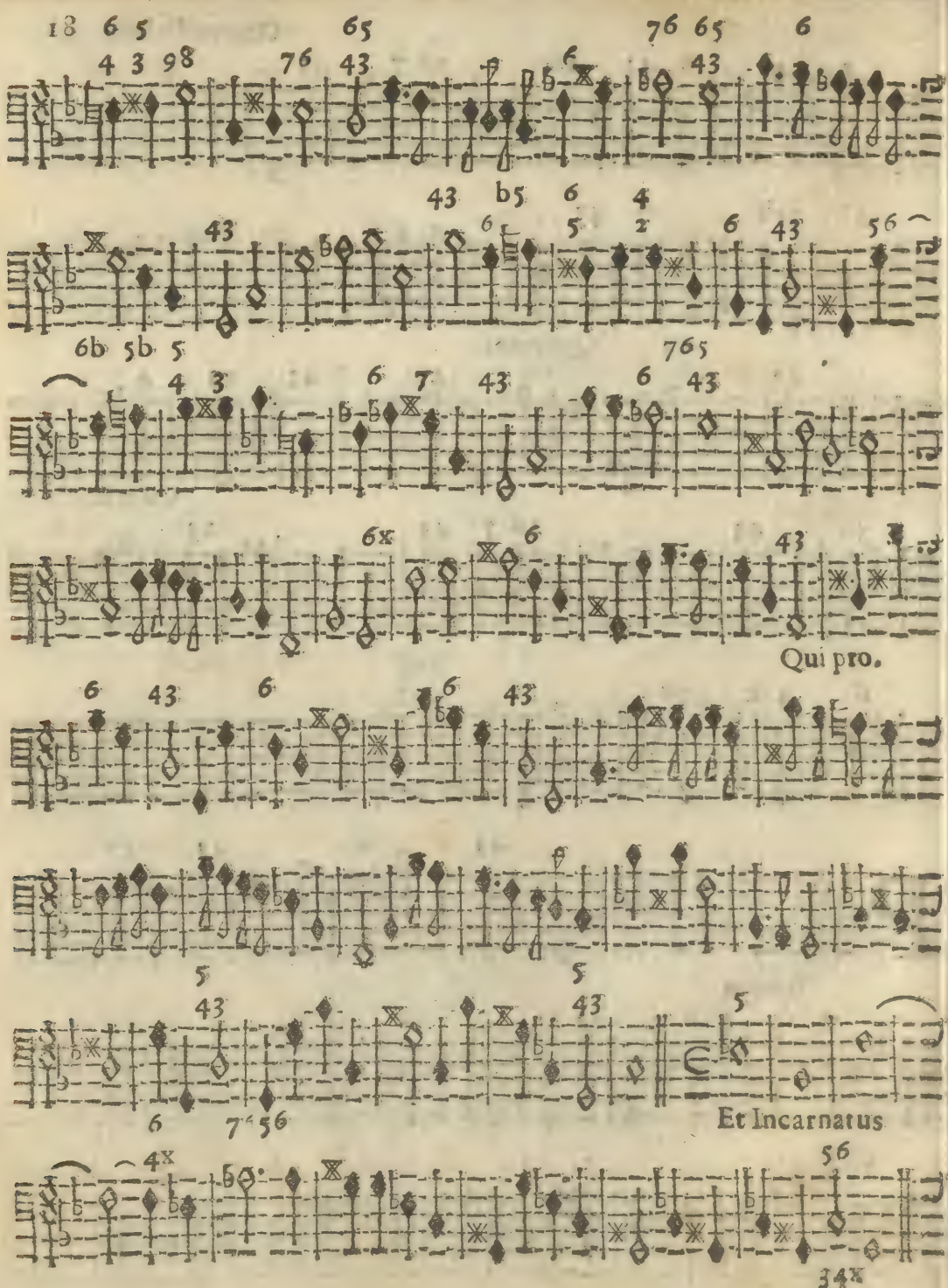

56 43 56 7 43 x3
565
6 43x 43x 343

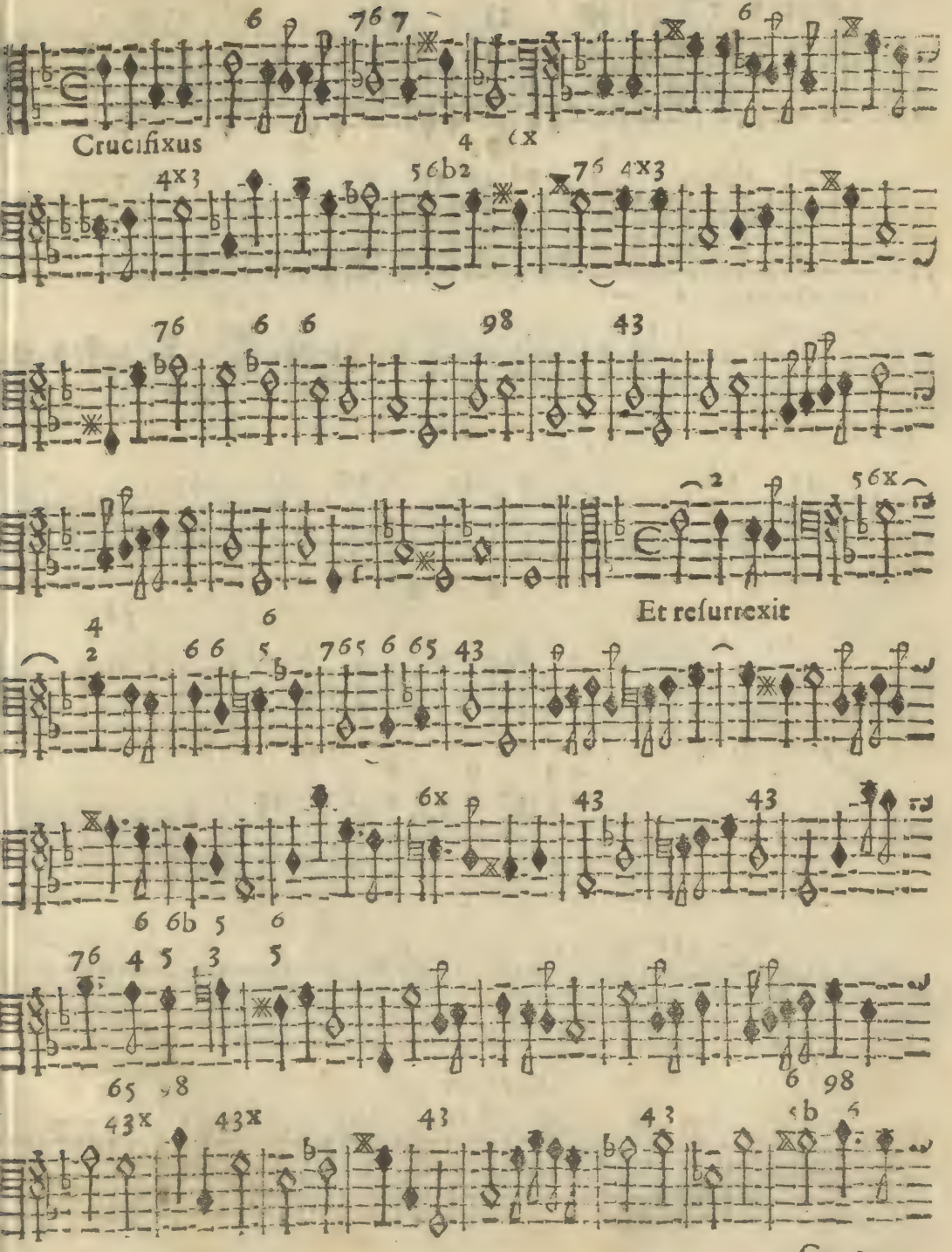

43 6 43 5 56

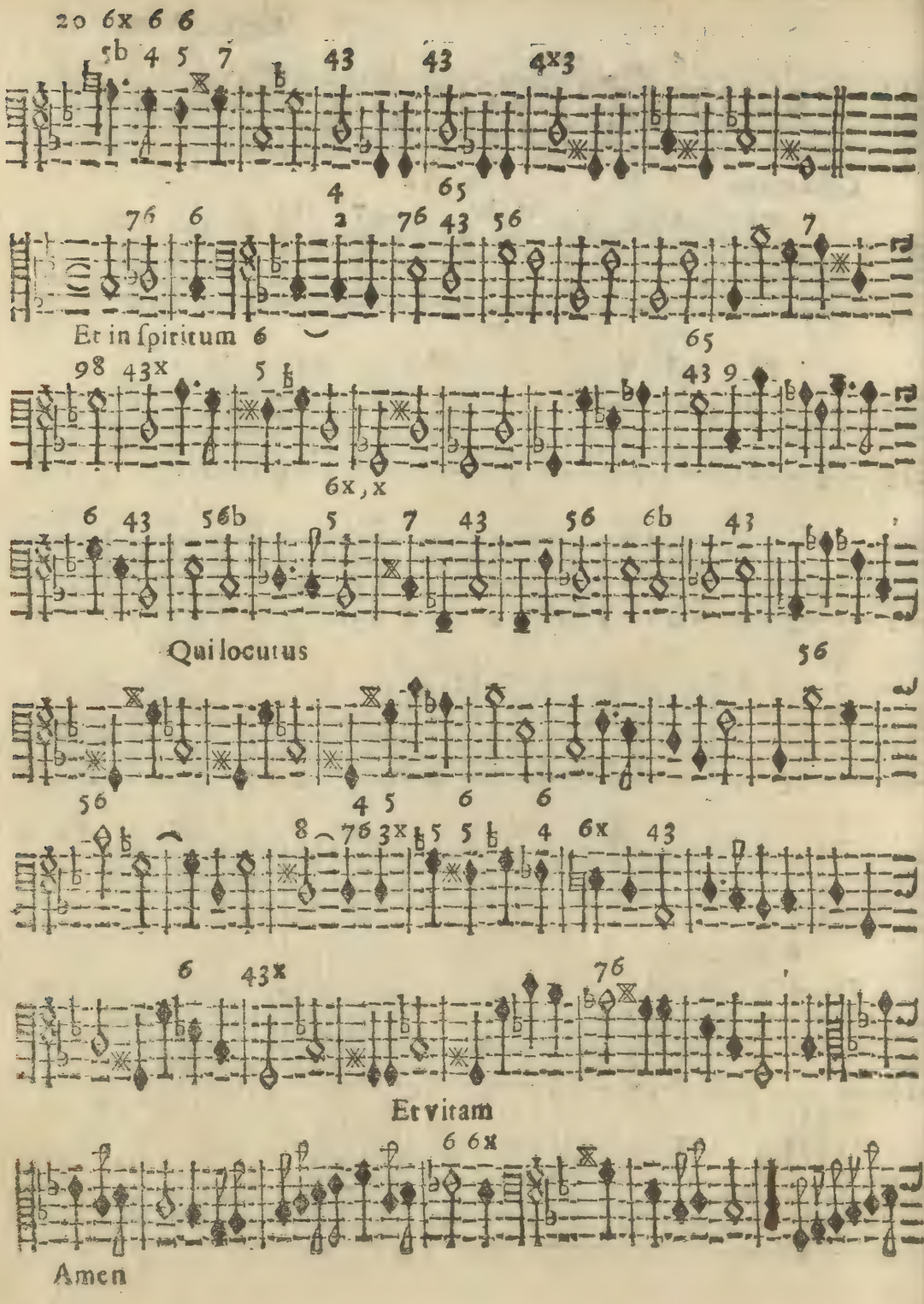
Patrem

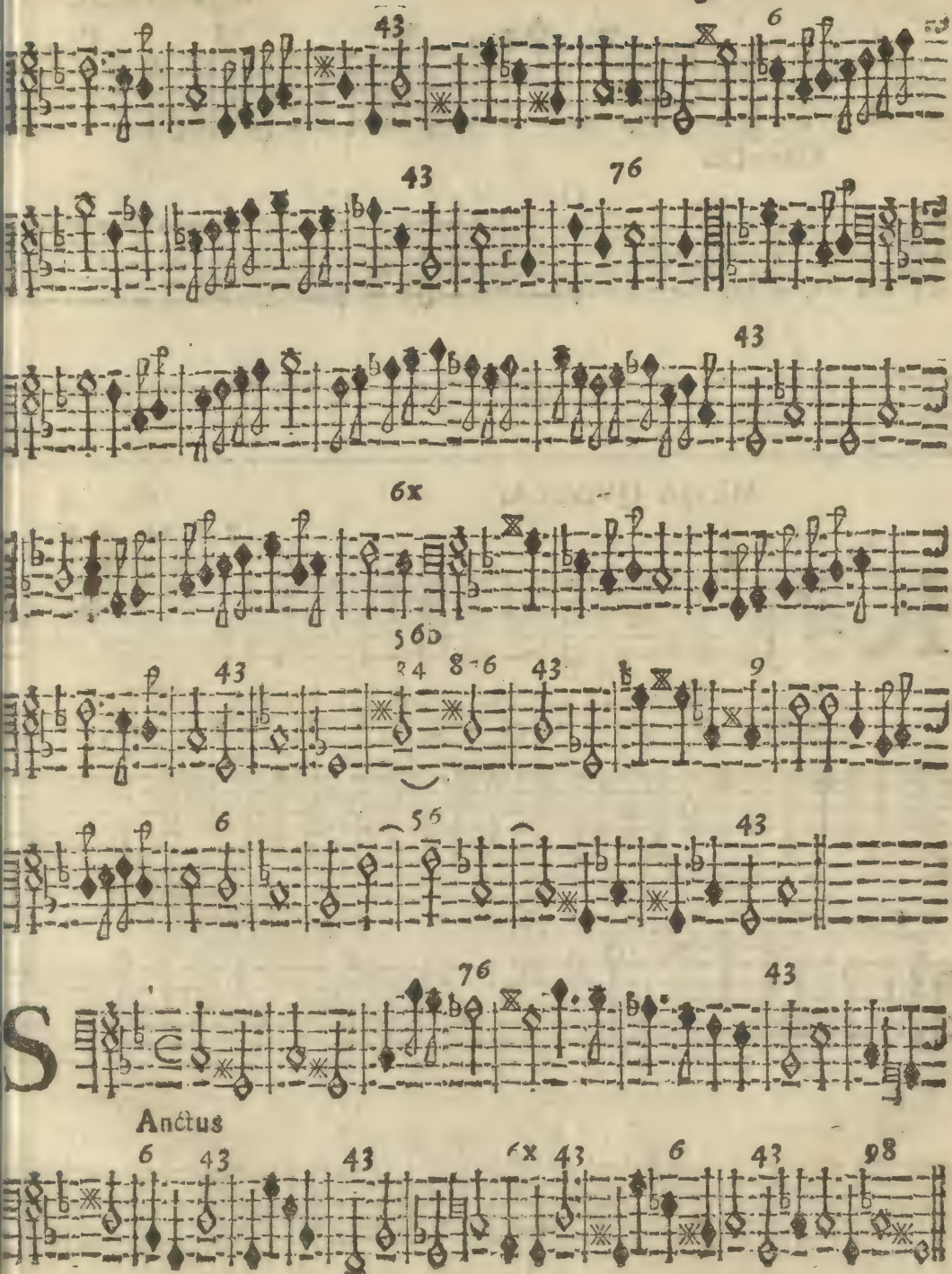
7 56 7 43

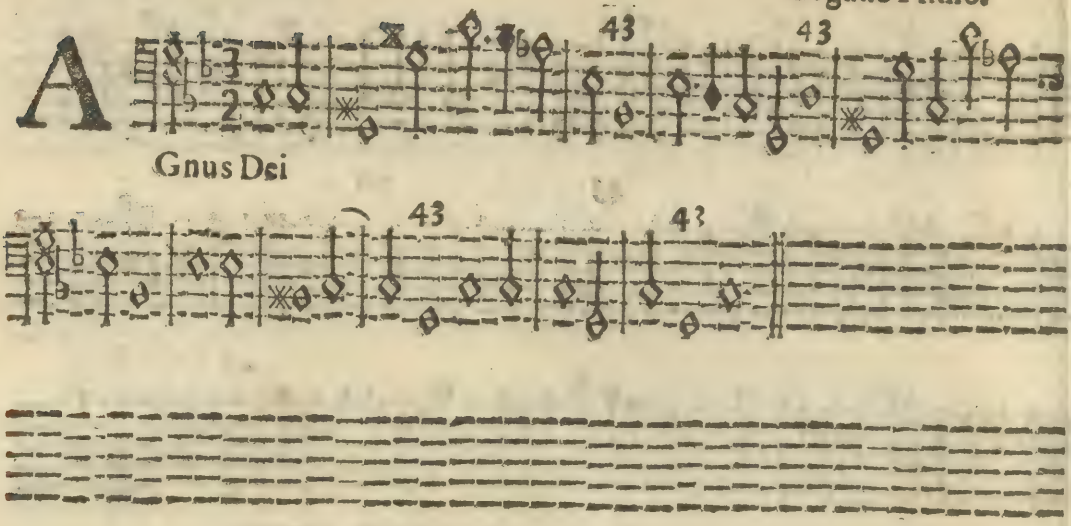

56 7 5 5 6 7 43 6x 6b


Qui pro.
Et Incarnatus

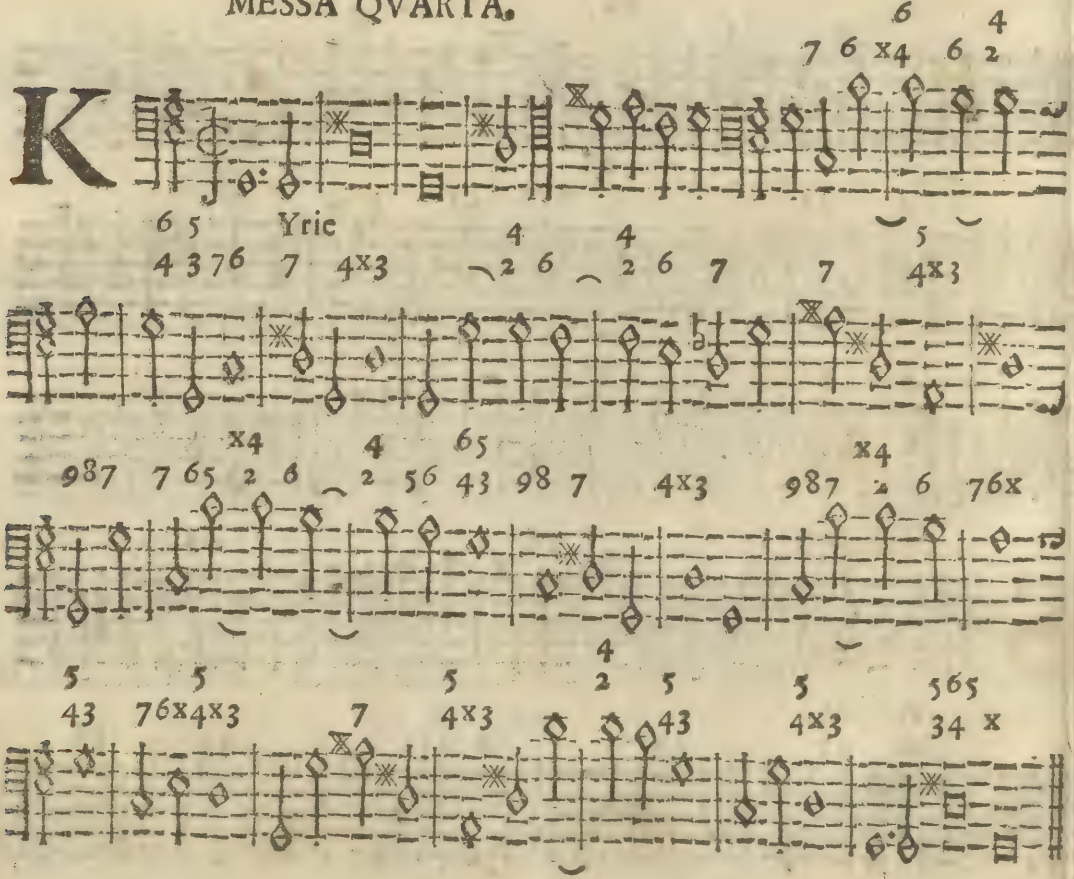

Crucifixus
Et resurrexit

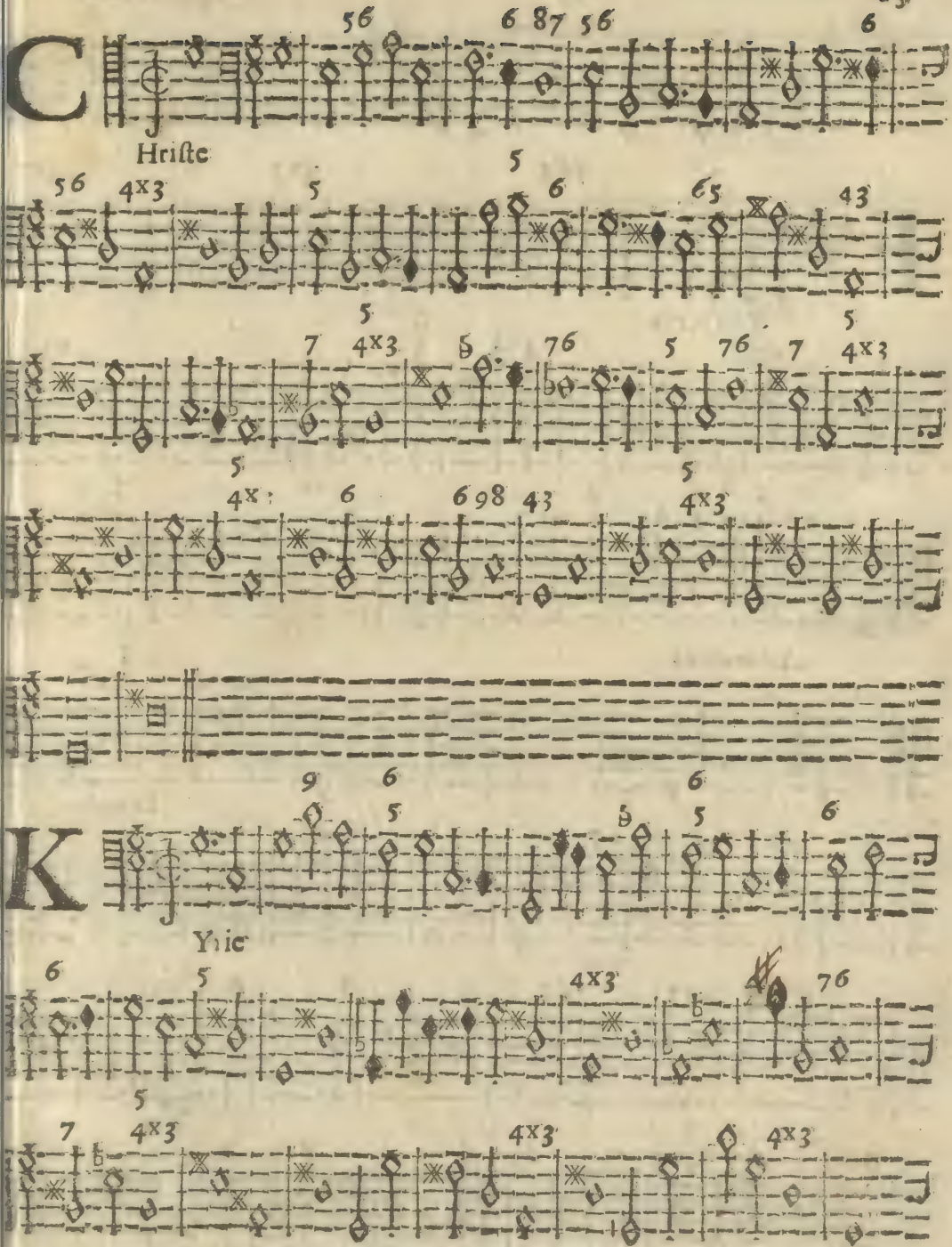

Et in ſpiritum
Qui locutus
Et vitam
Amen

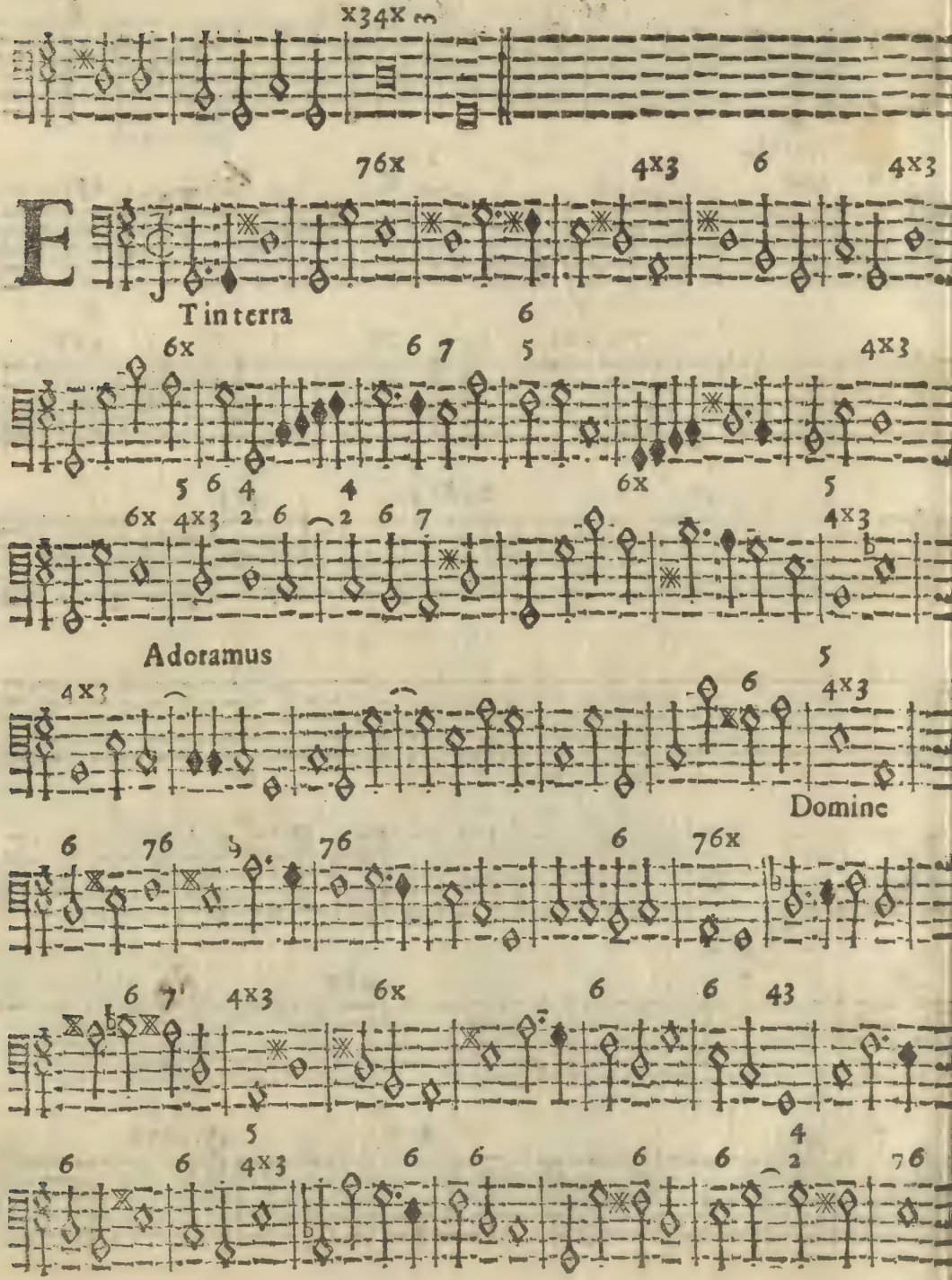

Anctus

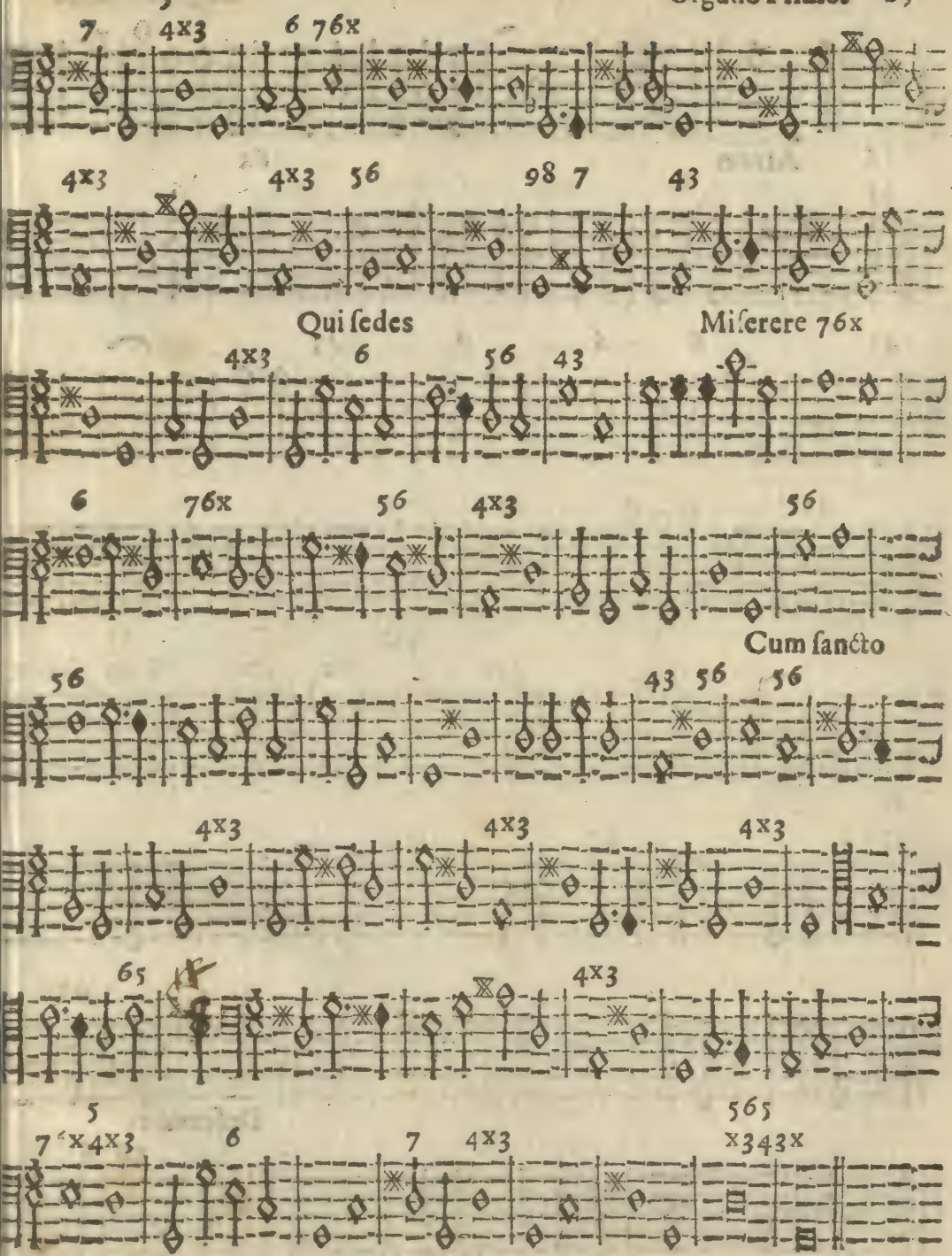


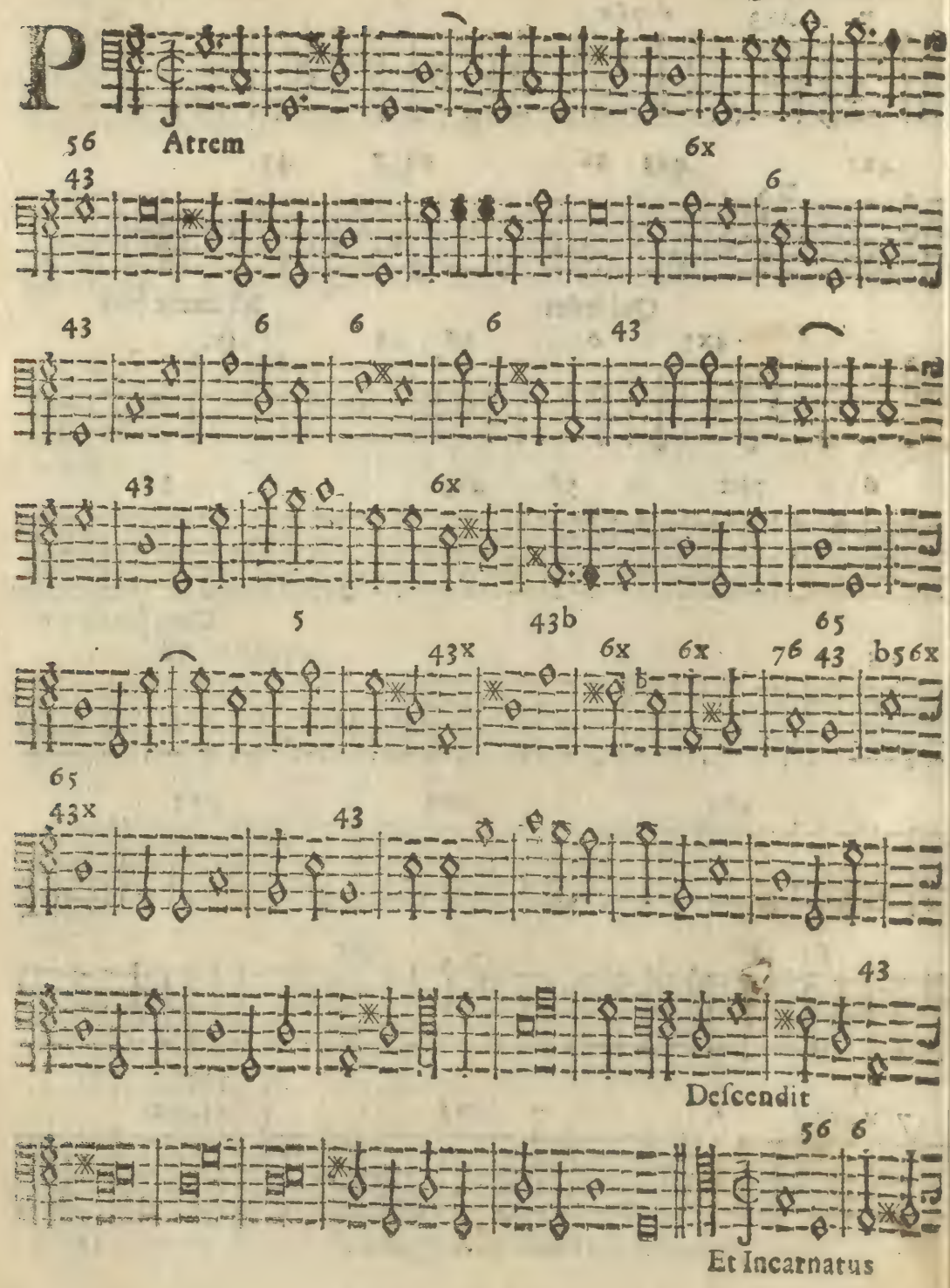
MESSA QVARTA.

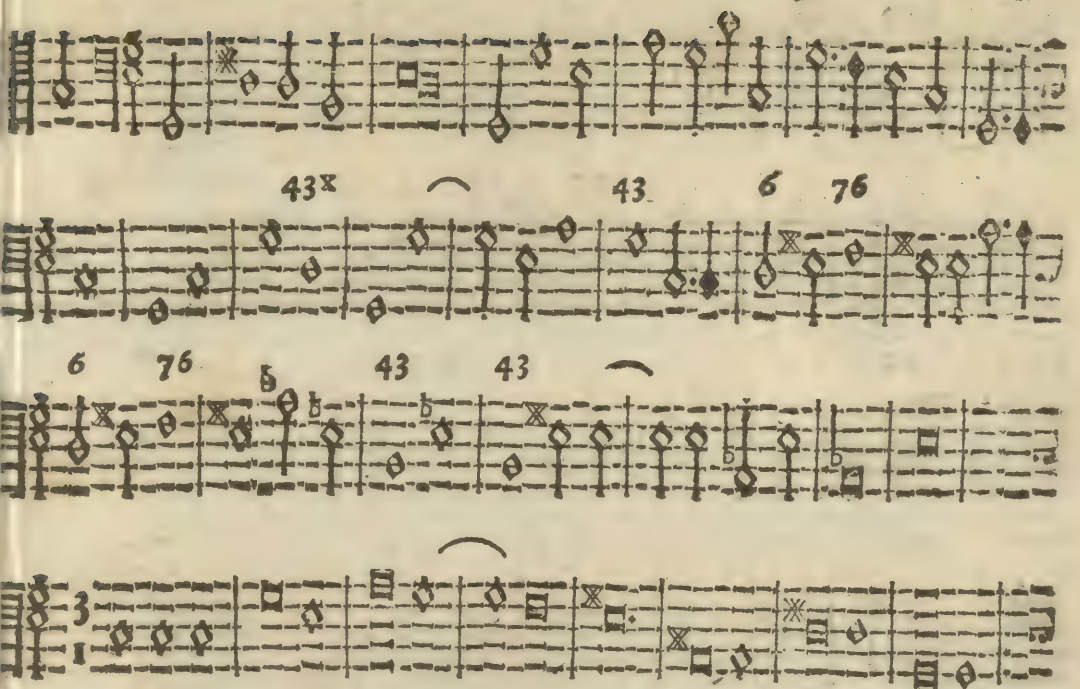



Hriſte
Yhic

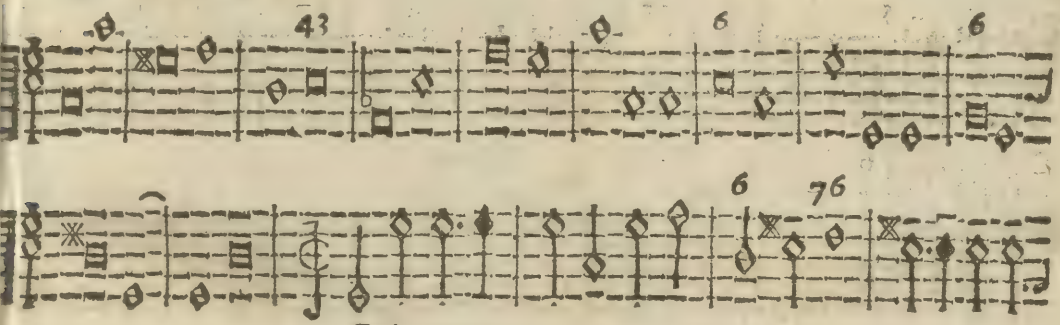

E
Tin terra
Adoramus
Domine


Qui ſedes
Miſerere 76x
Cum ſancto

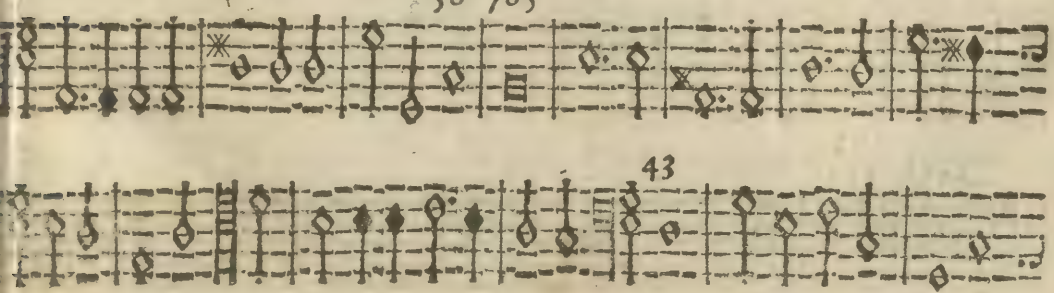

56
Atrem
6x
43
6
43
6
6
6
43
43
6x
5
43b
65
43x
6x
6x
76
43
b56x
65
43x
43
43
Descendit
56
6
Et Incarnatus

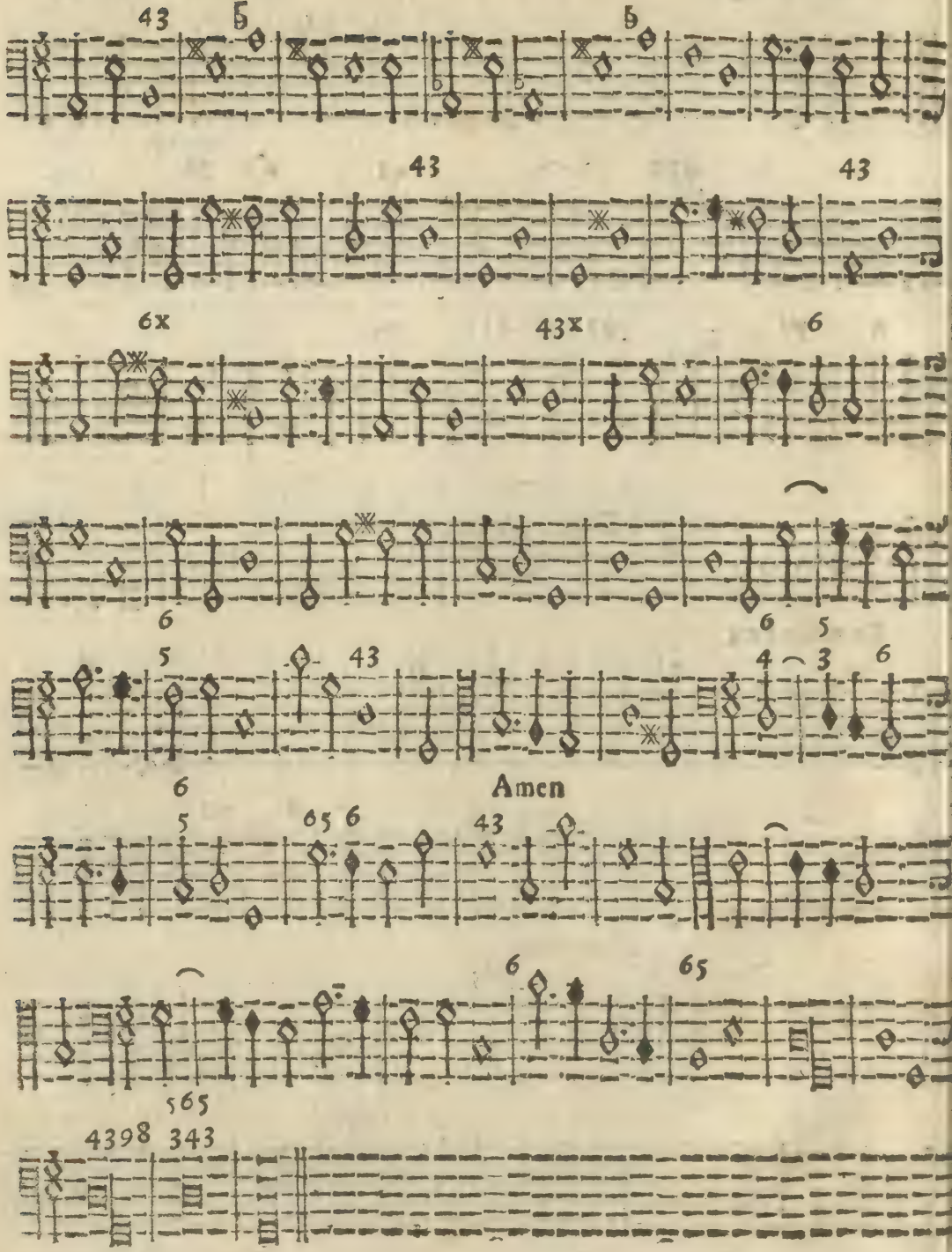


Et resurrexit



Et iterum




43
43
43
6x
43x
6
6
6 5
5
43
4 3 6
6
Amen
5
65 6
43
6
65
565
4398 343

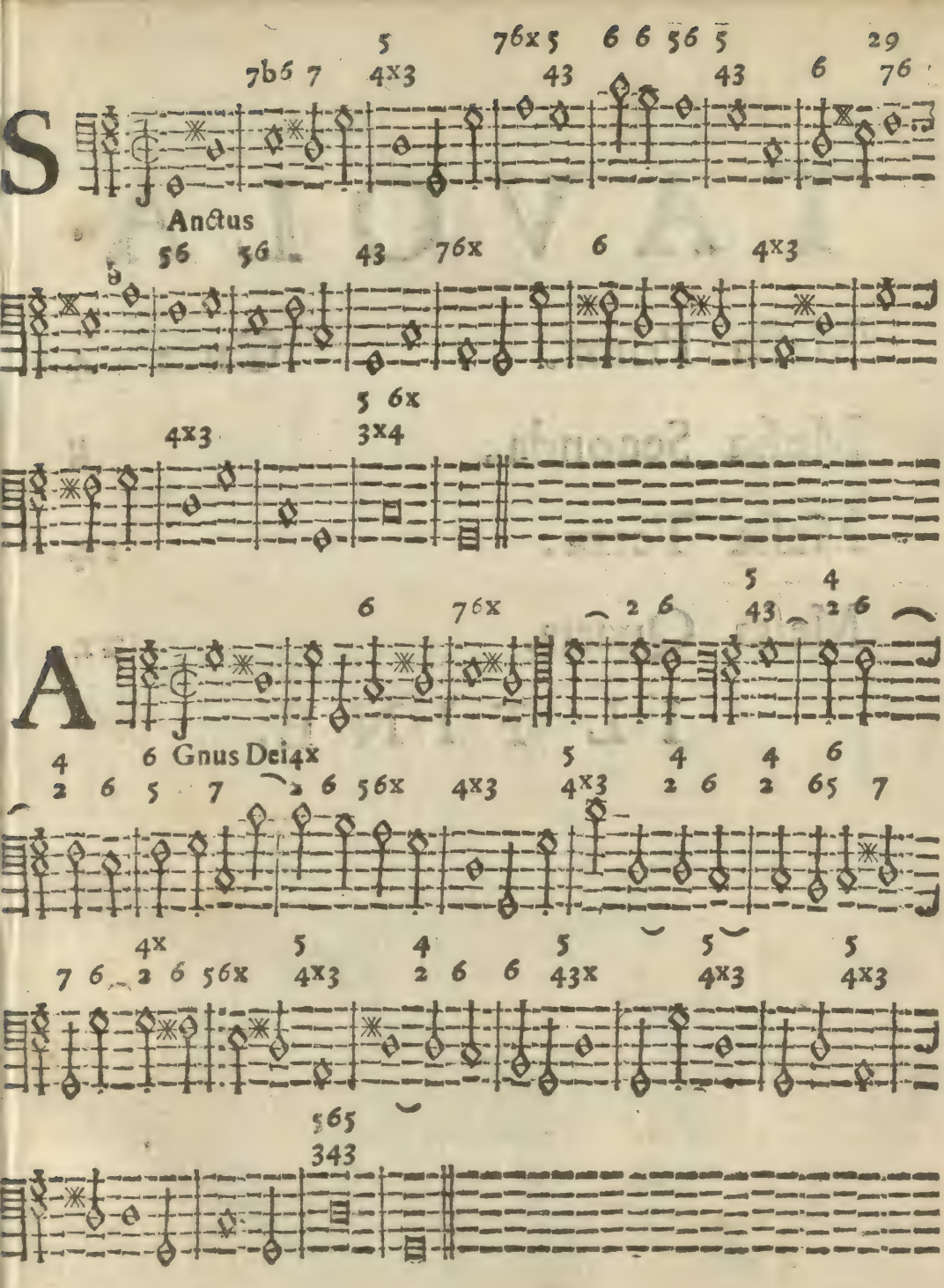

Anctus
Gnus Dei

TAVOLA.

Meſsa Prima.	Carte	4
Meſsa Seconda.		8
Meſsa Terza.		14
Meſsa Quarta.		22

IL FINE.

Organo Primo.

MESSA, SALMI, E RESPONSORI

Per li Defonti à otto voci pieni

DI GIO. PAOLO COLONNA

Maestro di Capella in S. Petronio di Bologna, e Principe della Accademia de Filarmonici. Opera Sesta.

DEDICATA

Alli Molto Illustri Signori Fratelli

GIOSEPPE MARIA, E GIO. BATTISTA CARRATI.

In Bologna per Giacomo Monti. 1685. Con Licenza de' Superiori.

Si vendono da Marino Siluani, all' Insegna del Violino.

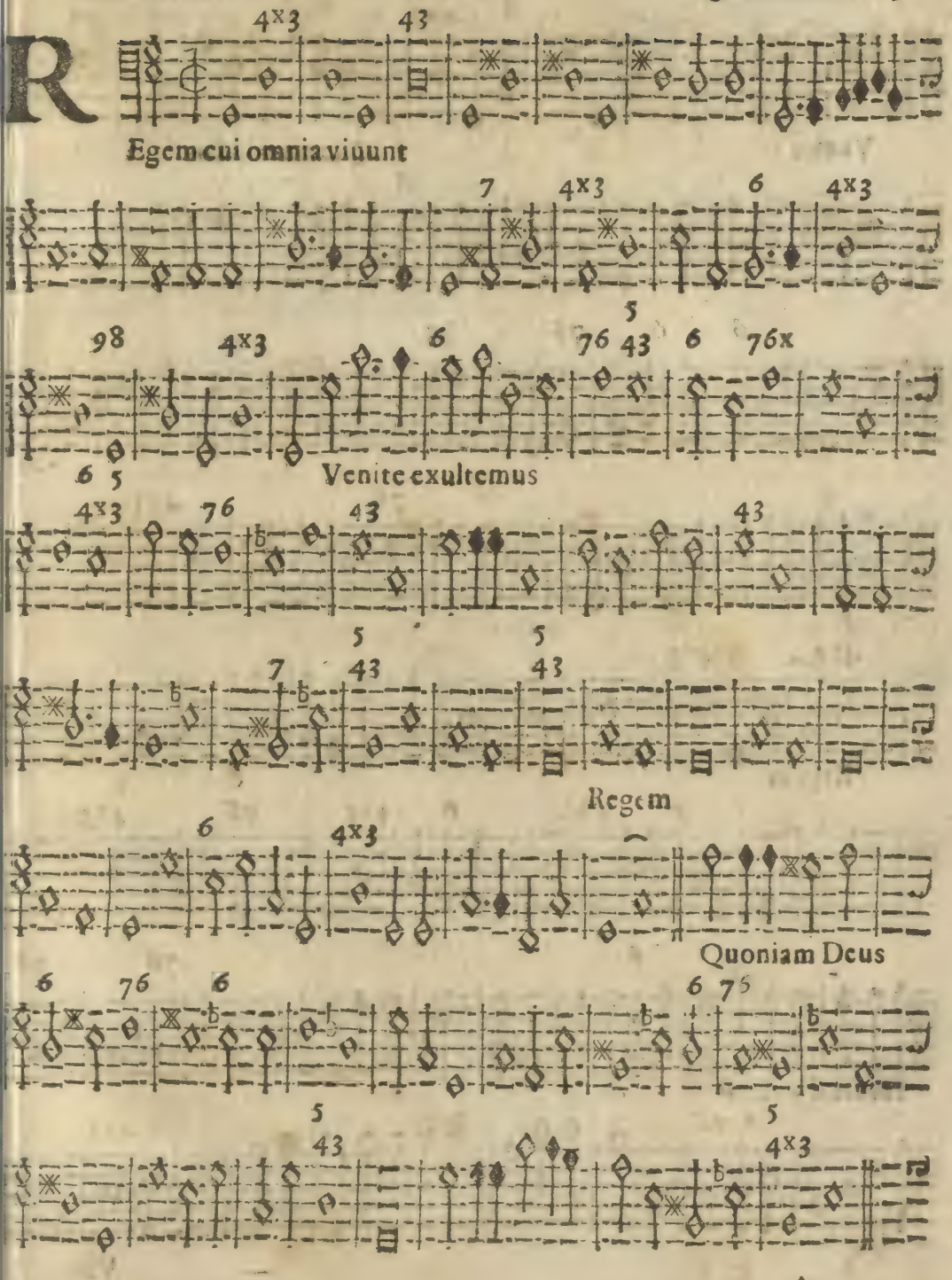
MOLTO ILLVSTRI SIGNORI,

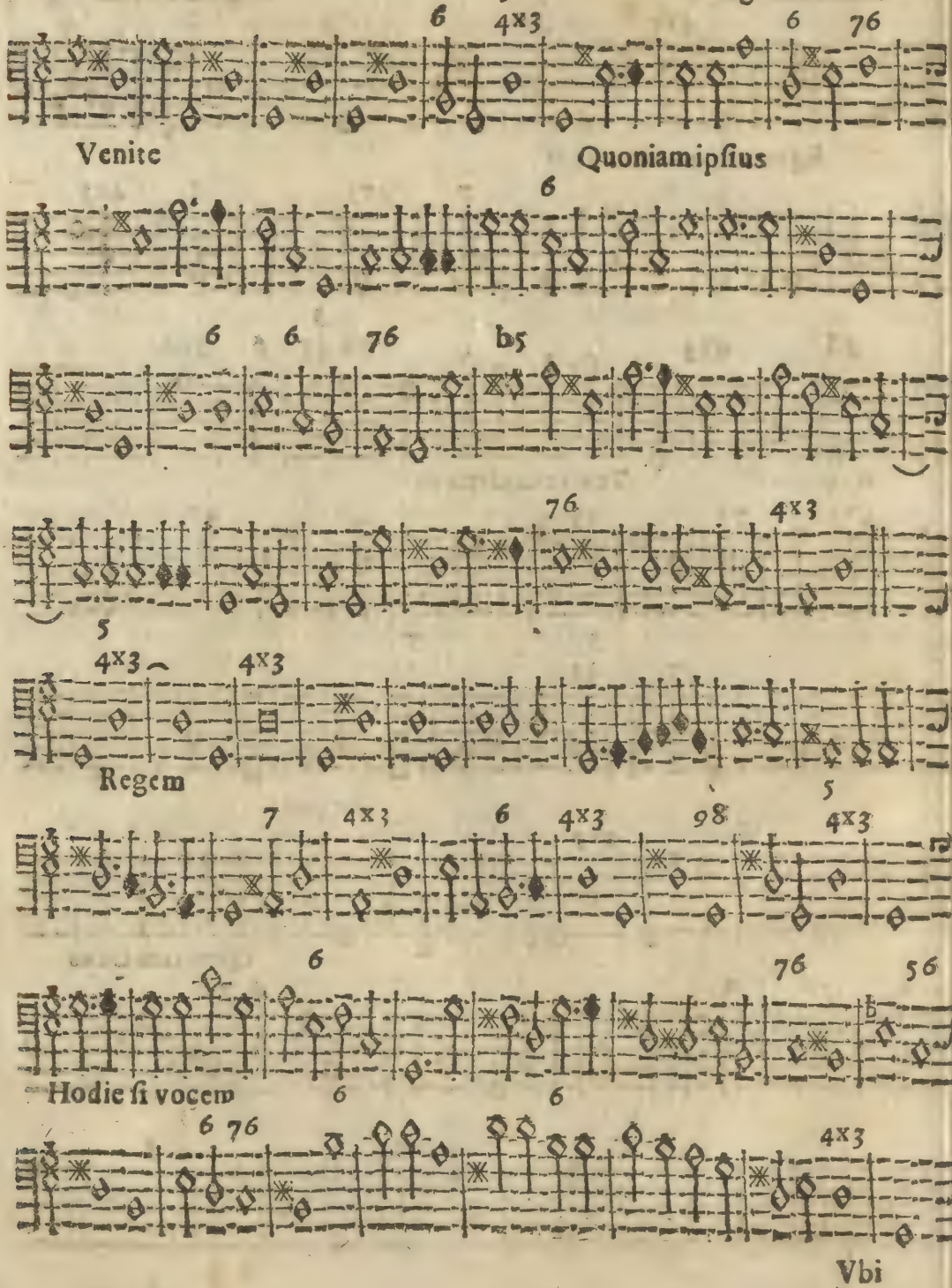
Miei, e Padroni Singolariſsimi.

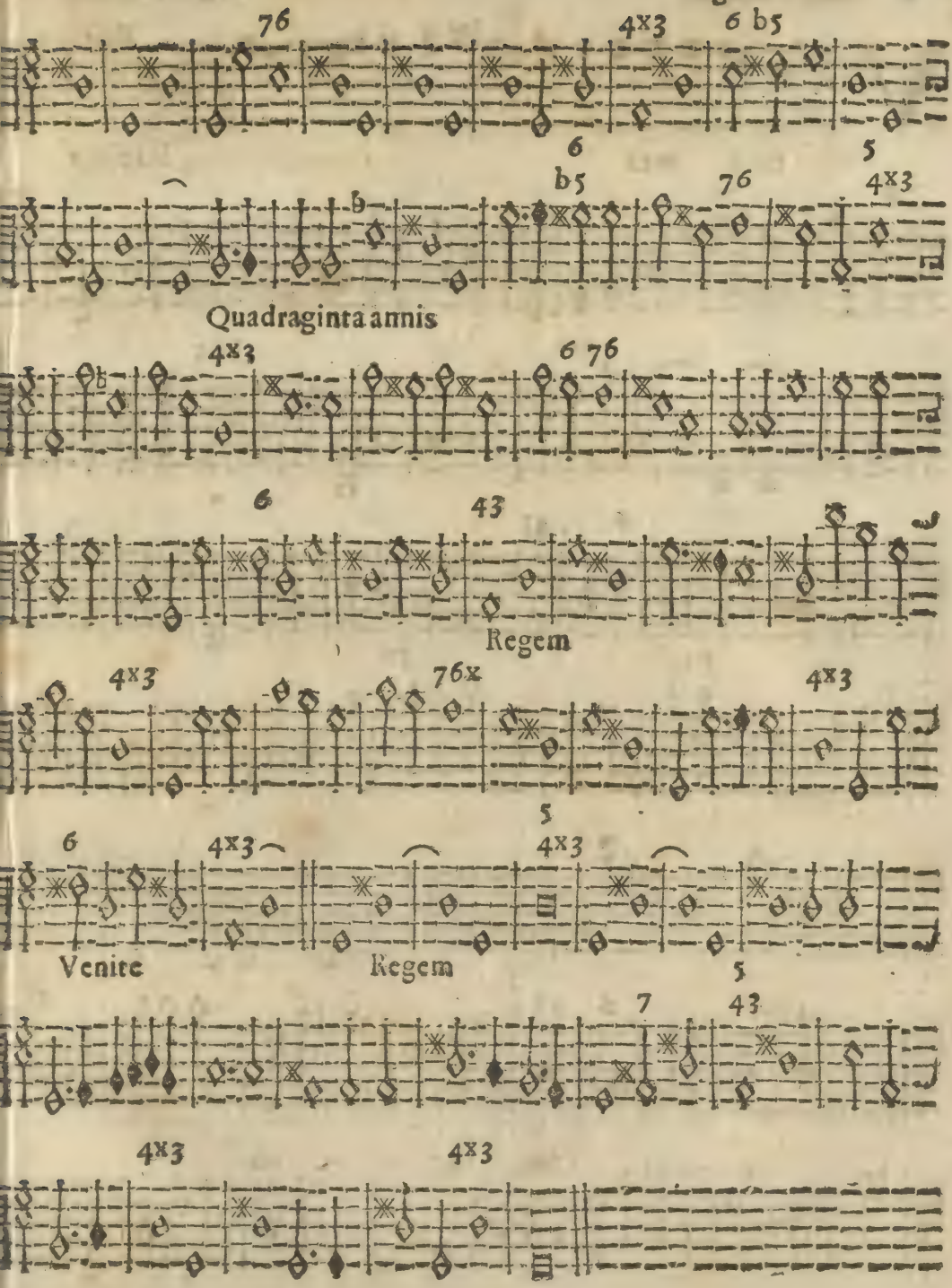
A Chi meglio, che alle Signorie Voſtre Molto Illuſtri, che con tanta propenſione di genio virtuoſo fauoriſcono le Studioſe Muſicali fatiche poſſo io conſecrare queſta mia, che porgo di preſente alle Stampe, non tanto per riconoſcermi qualificato nel grado più conſpicuo della Nobiliſsima Accademia, che al loro degniſsimo patrocinio deue egualmente i di lei fortunati principij e dalla loro corteſe attentione riconoſce i più felici progreſsi; quanto per fare publicamente paleſe quell' infinito oſsequio, che profeſſo al loro merito, e per tributarle qualche ſegno dell' obligata mia humiliſsima ſeruitù. Gradiſcano le Signorie Voſtre Molto Illuſtri queſto picciolo atteſtato del mio debito, e compartendo à me ſteſſo l' honore d' vn benigno compatimento, ſi degnino con ciò rendere à me ſempre più fortunato quel titolo, con che mi pregio

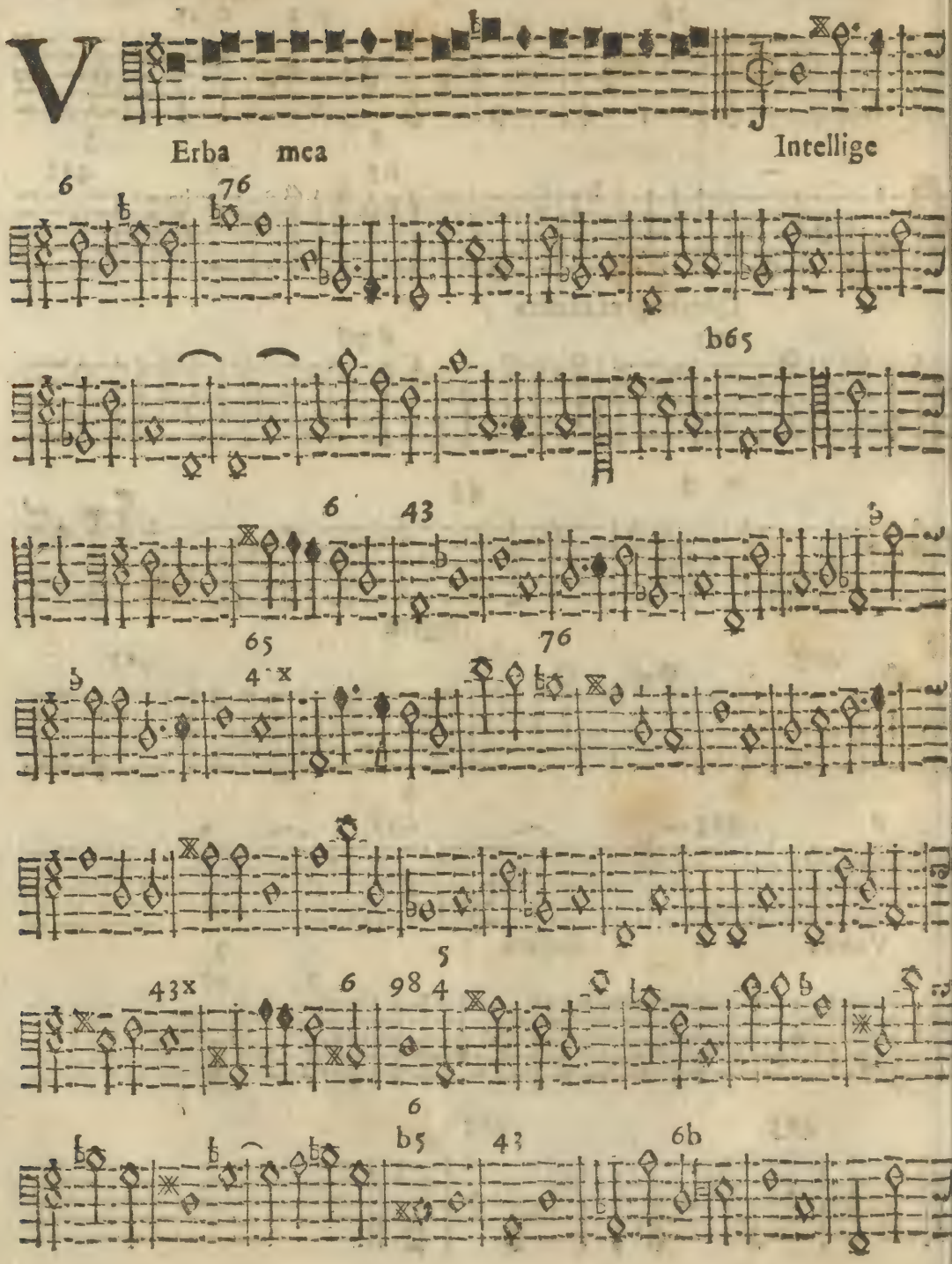
Delle Signorie Voſtre Molto Illuſtri

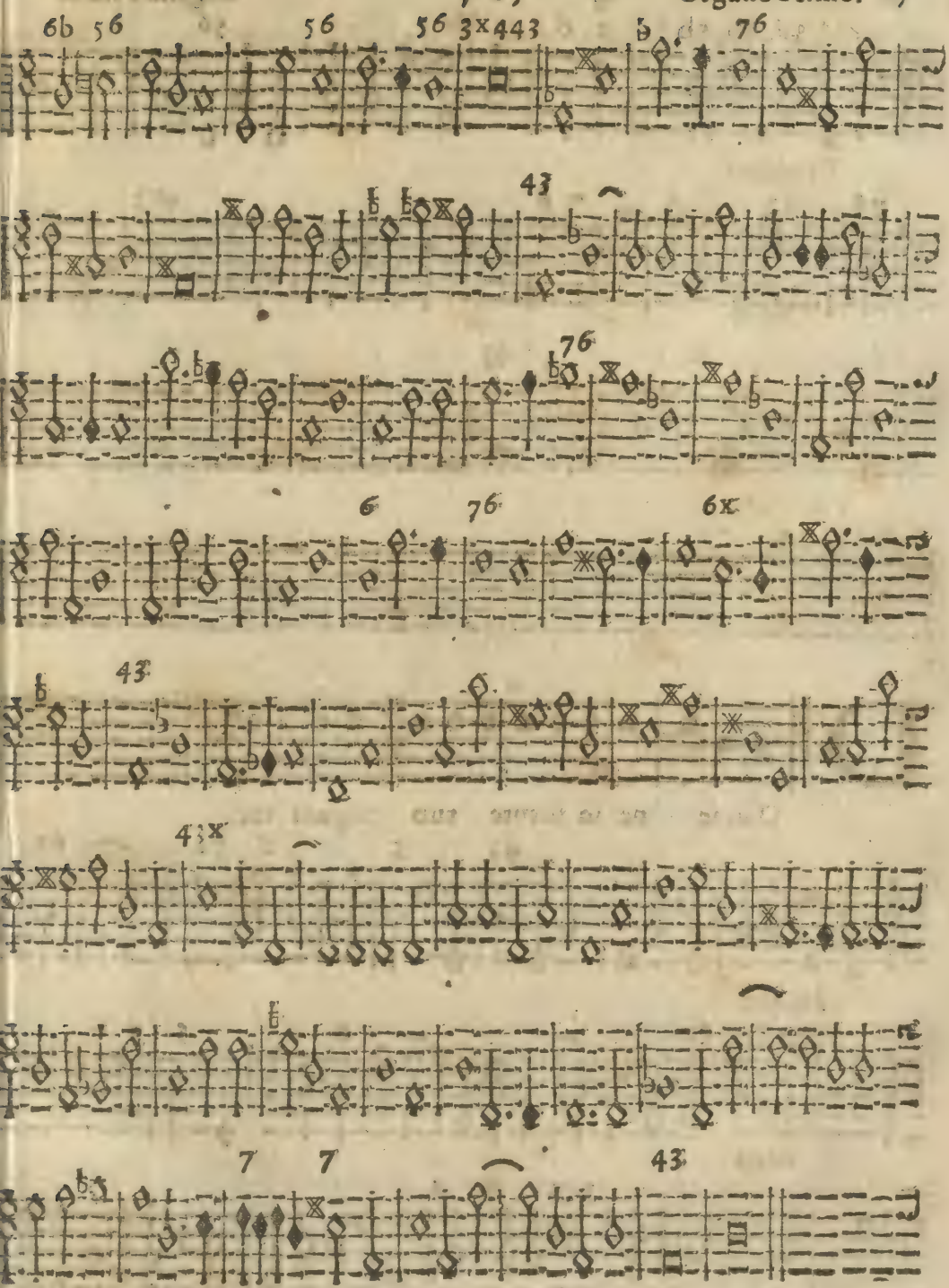
Humiliſs. Deuotiſs. Ser.
Gio. Paolo Colonna.

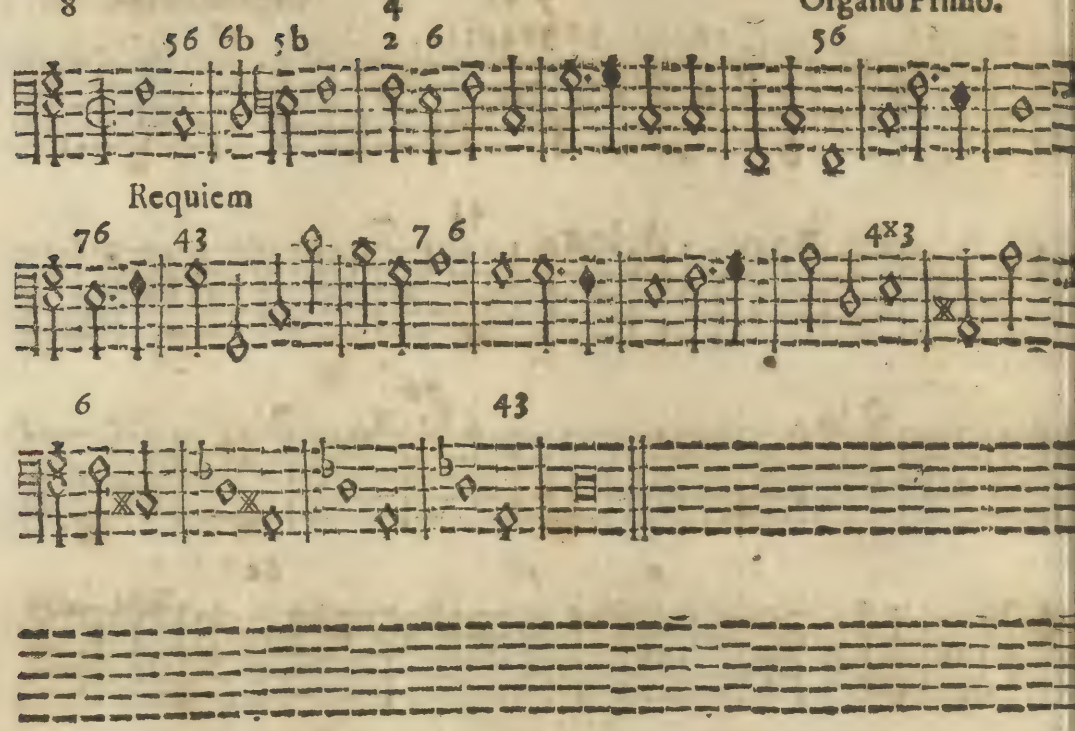

Regem cui omnia viuunt
Venite exultemus
Regem
Quoniam Deus

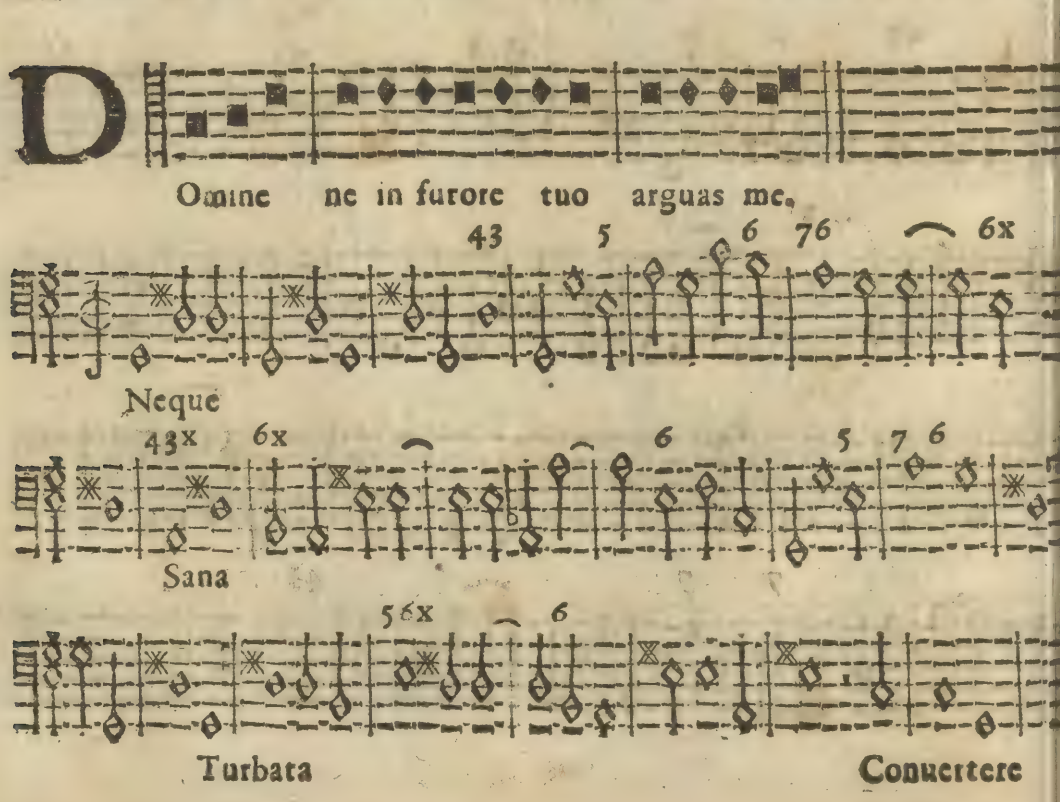

Venite
Quoniam ipsius
Regem
Hodie si vocem
Vbi

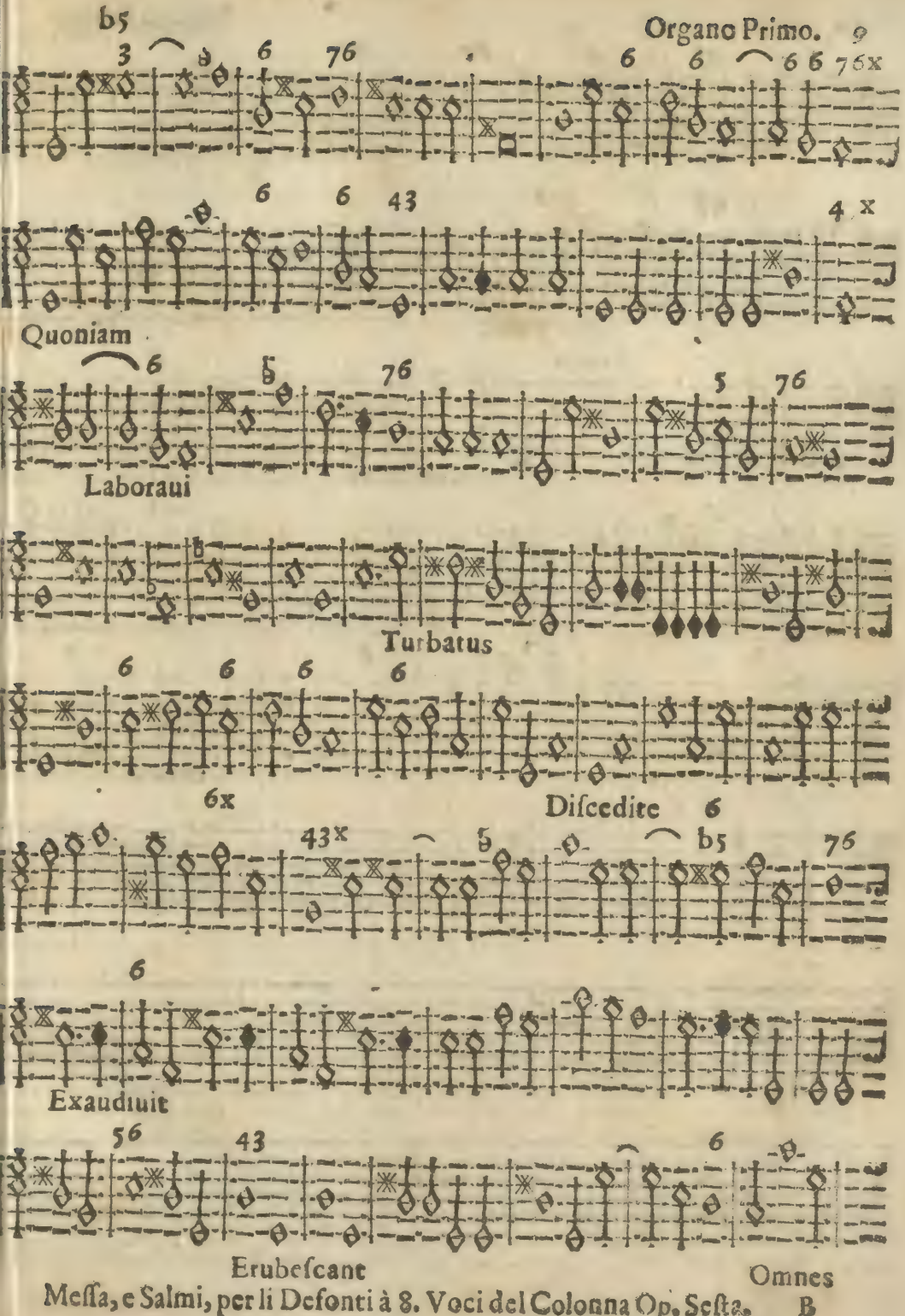

76
4x3
6 b5
6
5
b5
76
4x3
Quadraginta annis
4x3
6 76
6
43
Regem
4x3
76x
4x3
5
6
4x3
4x3
Venite
Regem
5
7
43
4x3
4x3

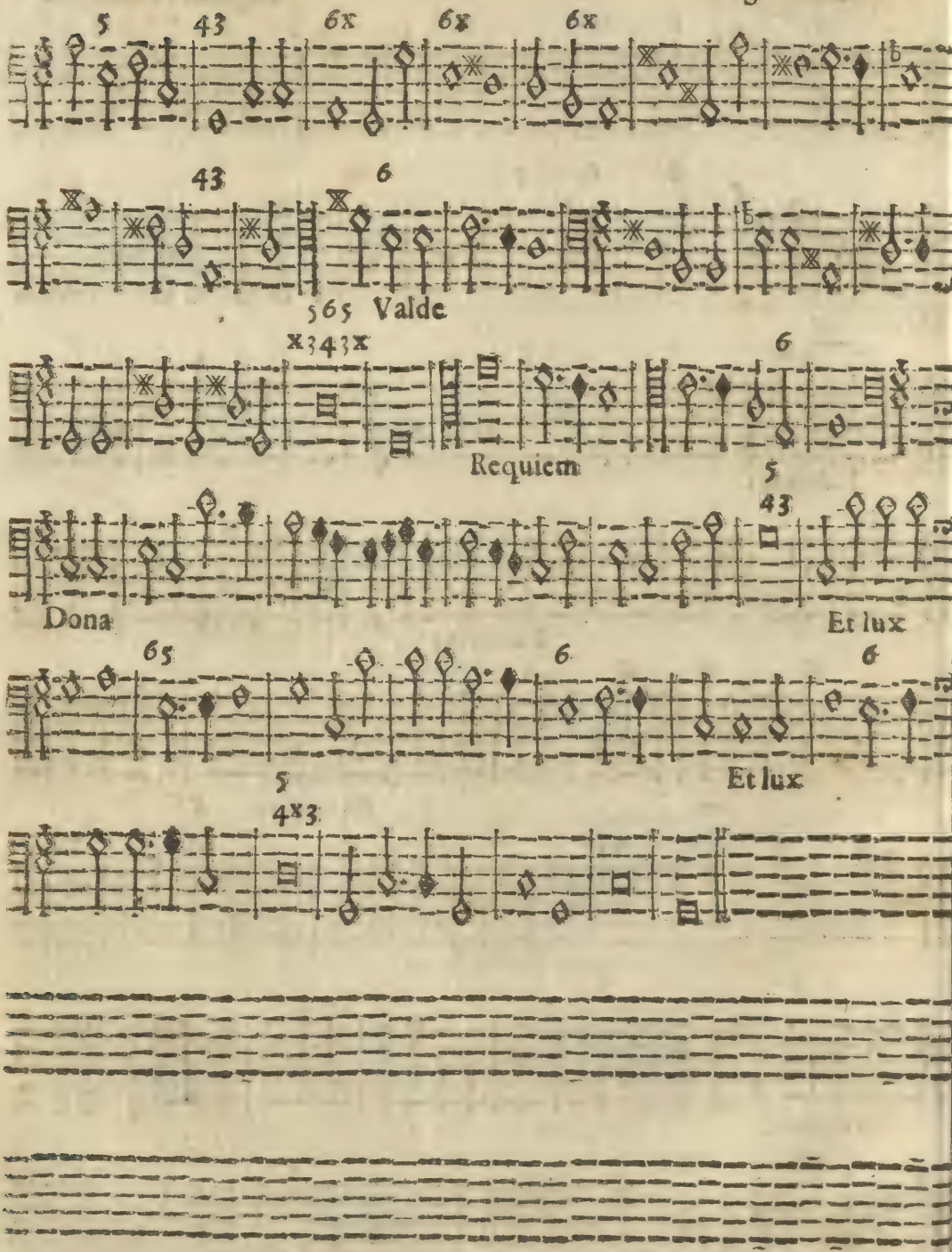

Erba mea
Intellige
6
76
b65
6
43
65
76
4 x
5
43x
6
98
4
6
b5
43
6b

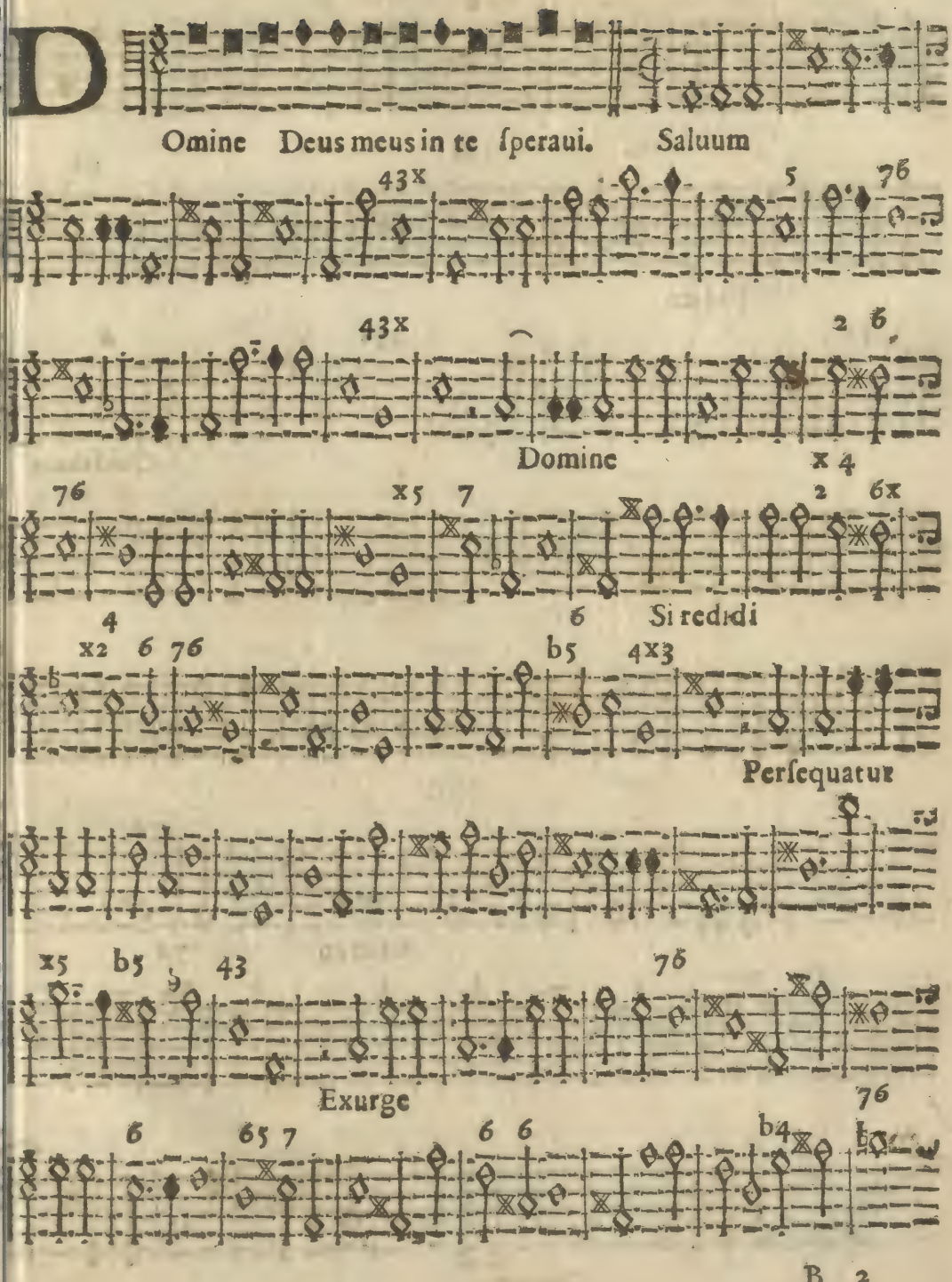

7 65
6b 56
56
56 3x443
76
43
76
6
76
6x
43
4;x
7
7
43

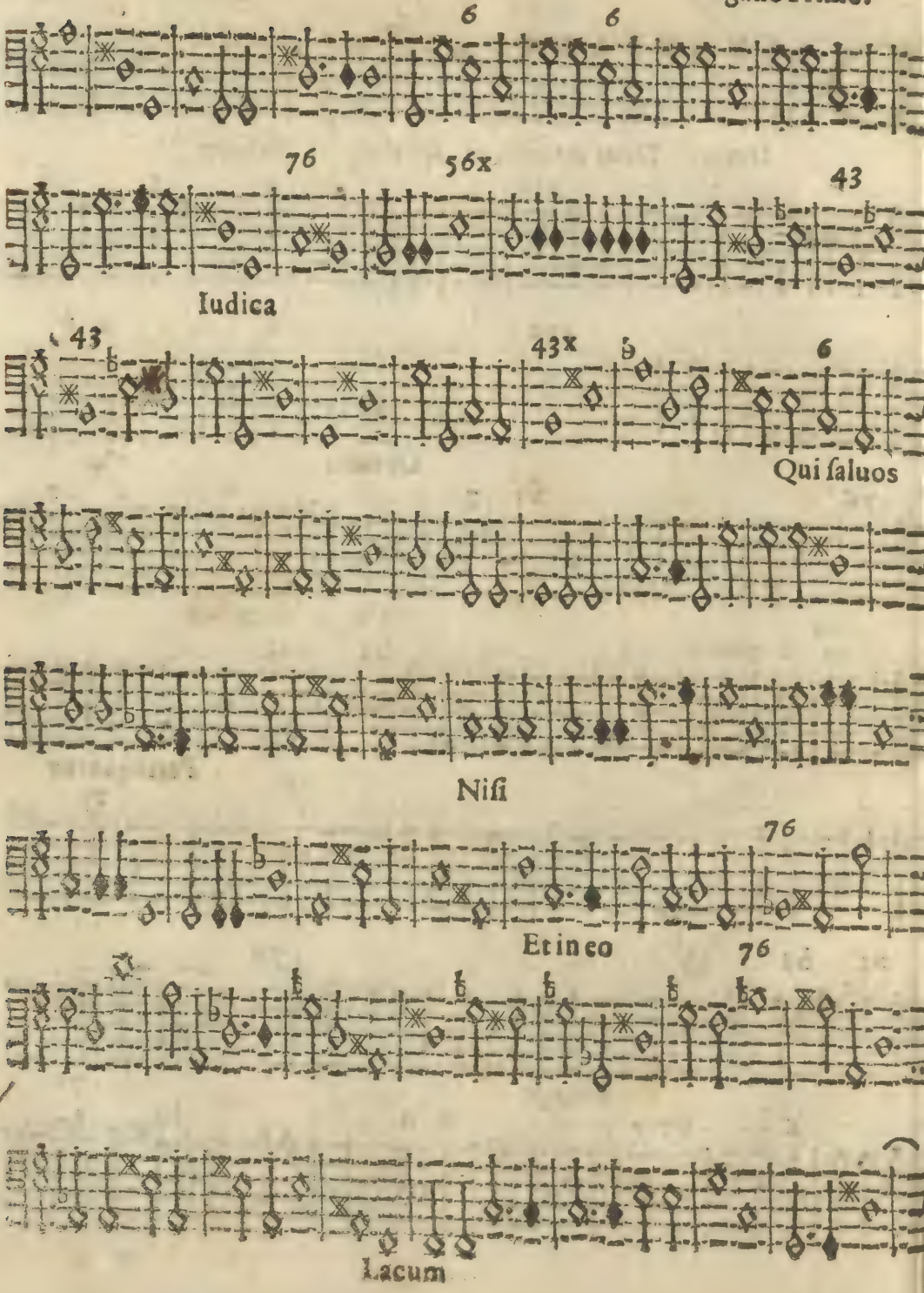

Requiem

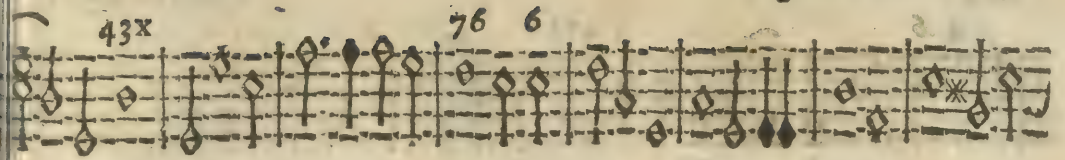

Omine ne in furore tuo arguas me.
Neque
Sana
Turbata
Conuertere


Quoniam
Laboraui
Turbatus
Discedite
Exaudiuit
Erubescant
Omnes

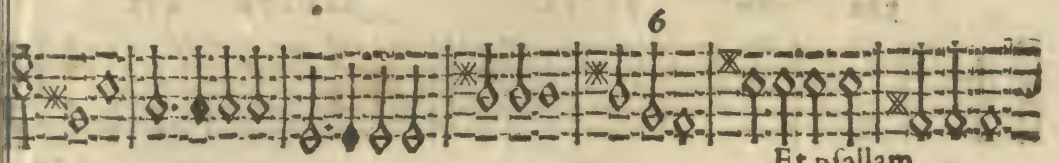

5 43 6x 6x 6x
43 6
565 Valde
x343x 6
Requiem
5 43
Dona
Et lux
65 6 6
5
Et lux
4x3


Omine Deus meus in te ſperaui. Saluum
Domine
Si redidi
Perſequatur
Exurge

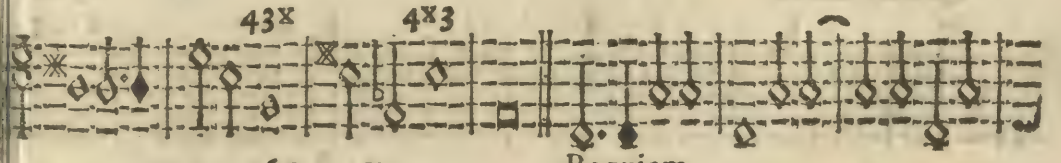

6
6
76
56x
43
Iudica
43
43x
6
Qui ſaluos
Niſi
76
Et in eo
76
Lacum



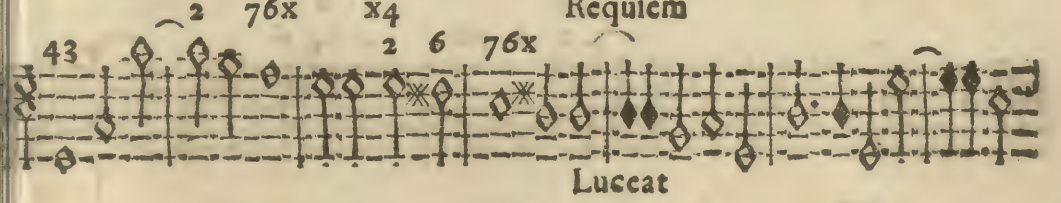
Et in verticem



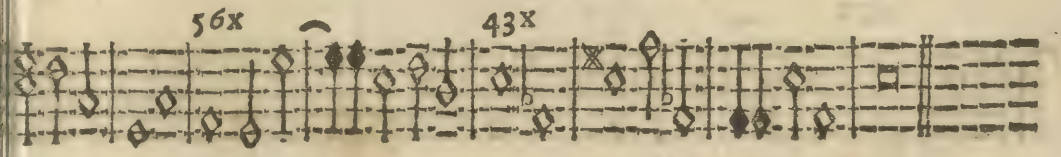
Et pſallam



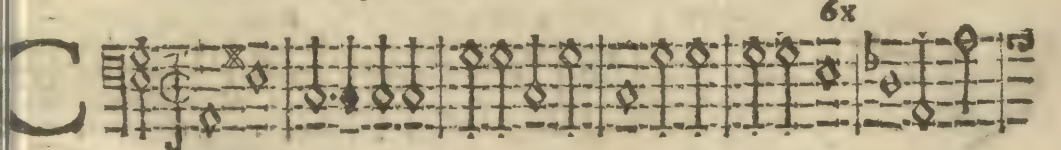
Requiem



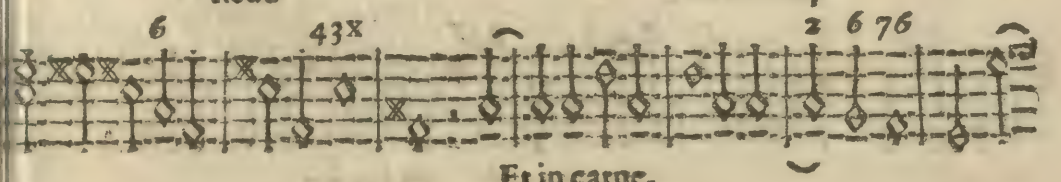
Luceat



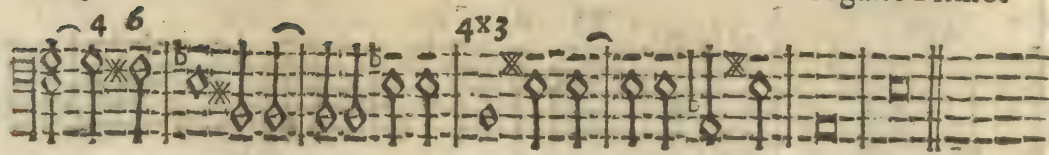
Primo Reſponſoro.

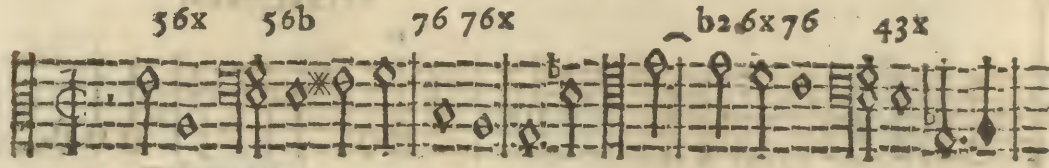


Redo

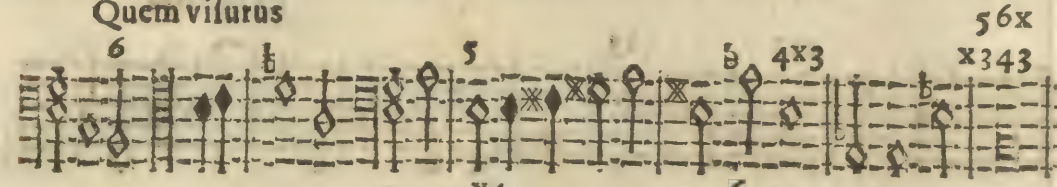


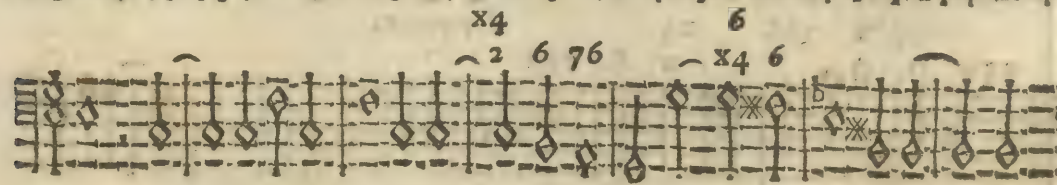
Et in carne.

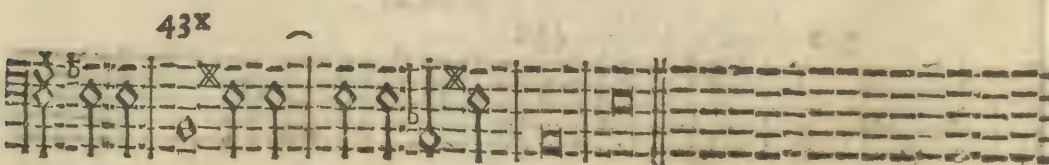




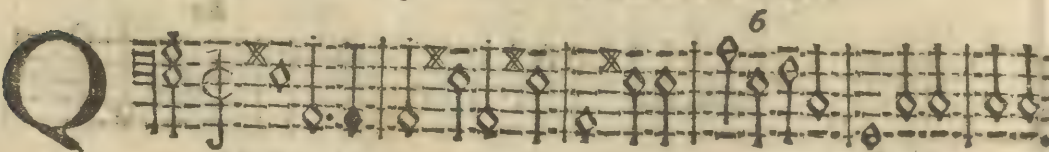
Quem viſurus



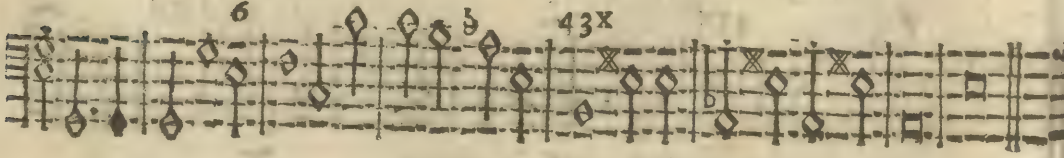




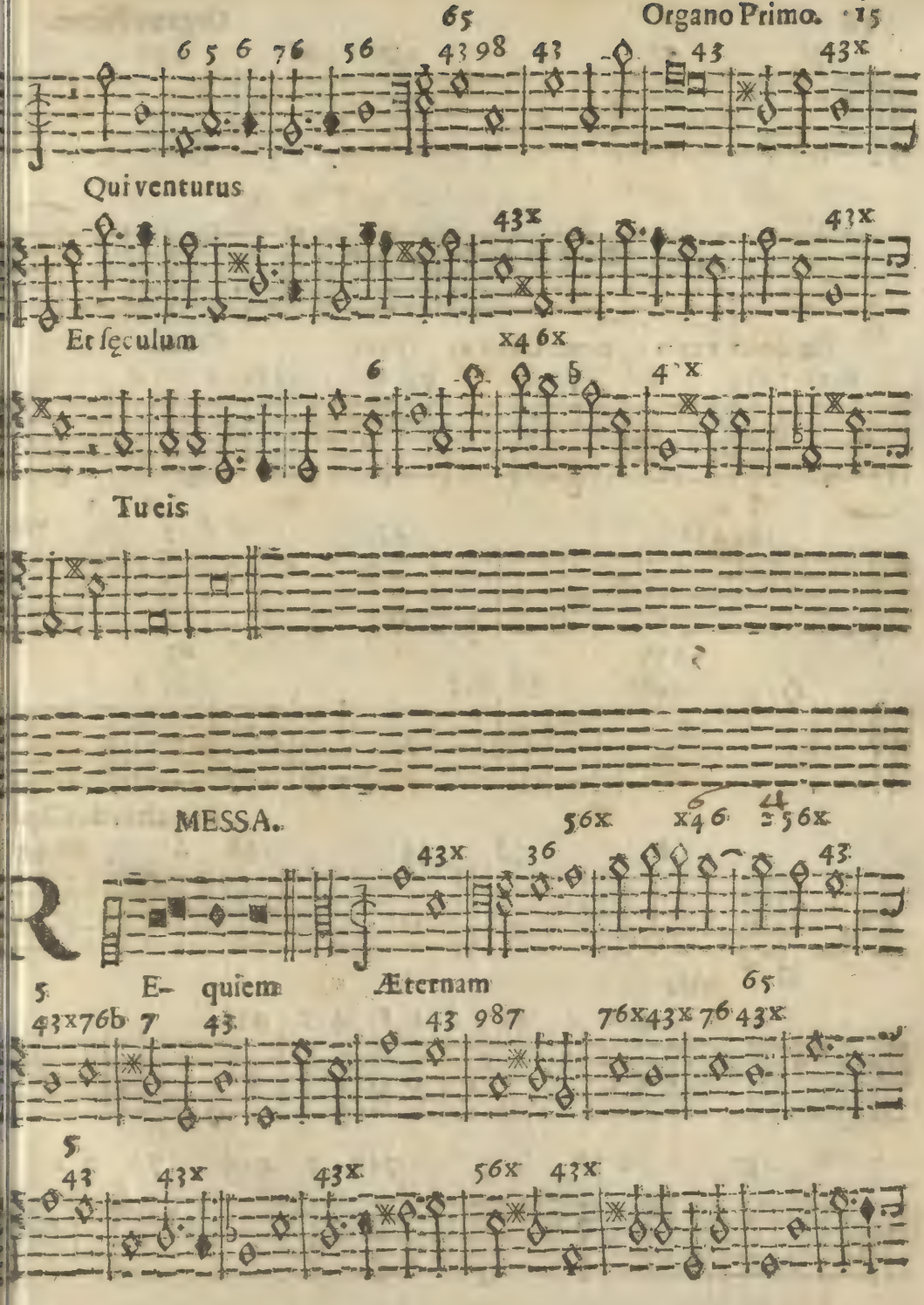
Secondo Reſponſoro.

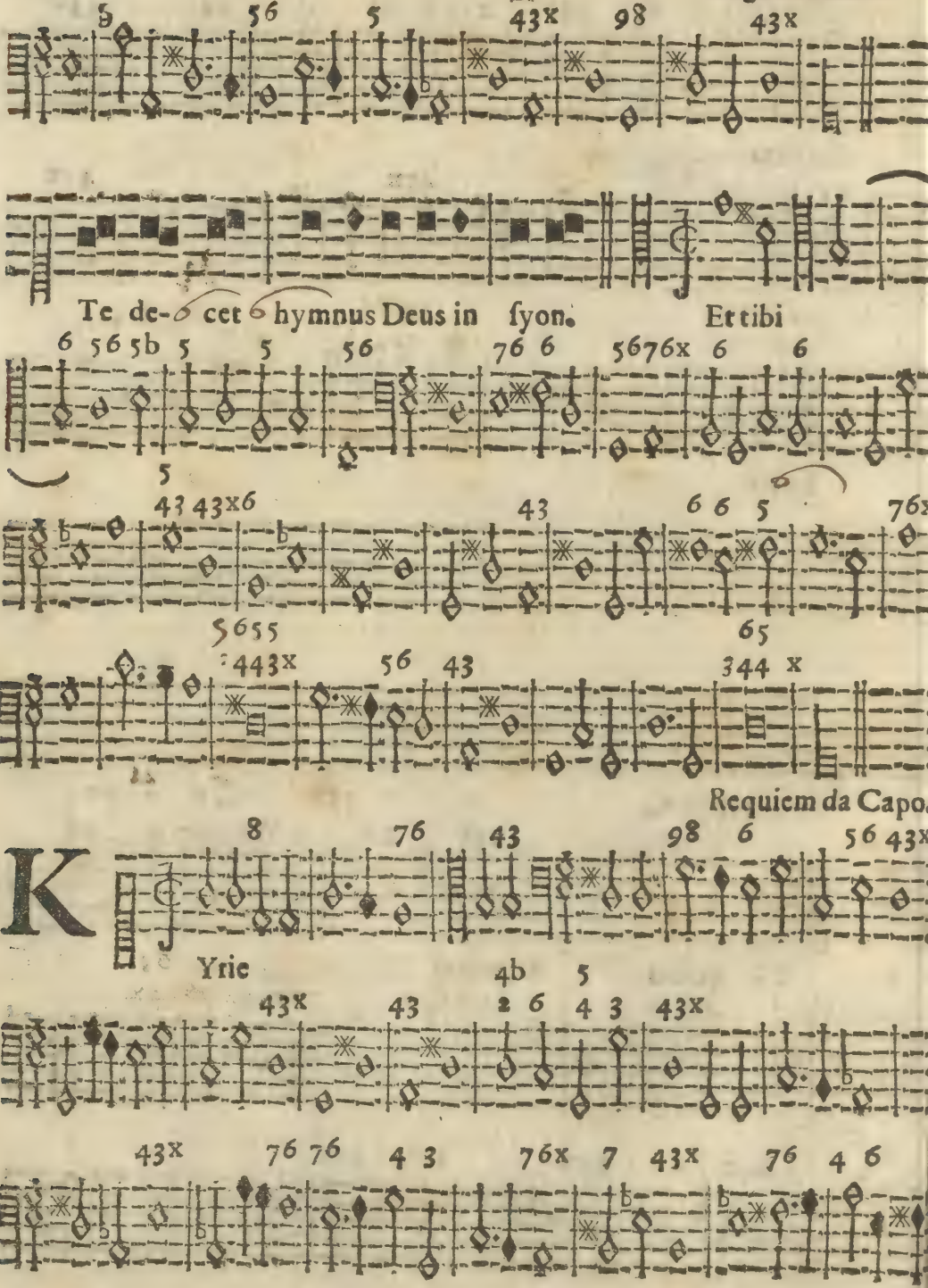


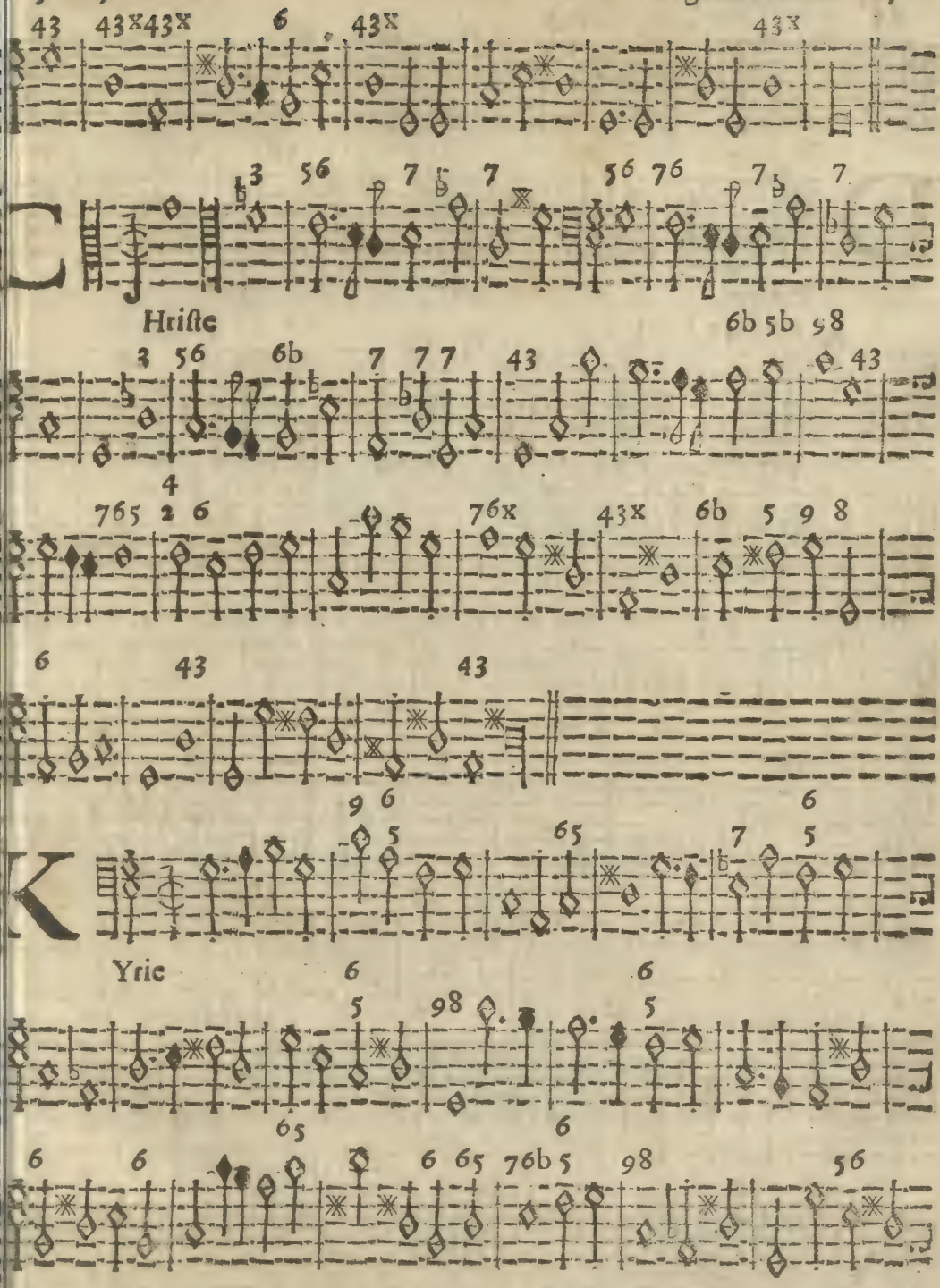
Vi lazarum

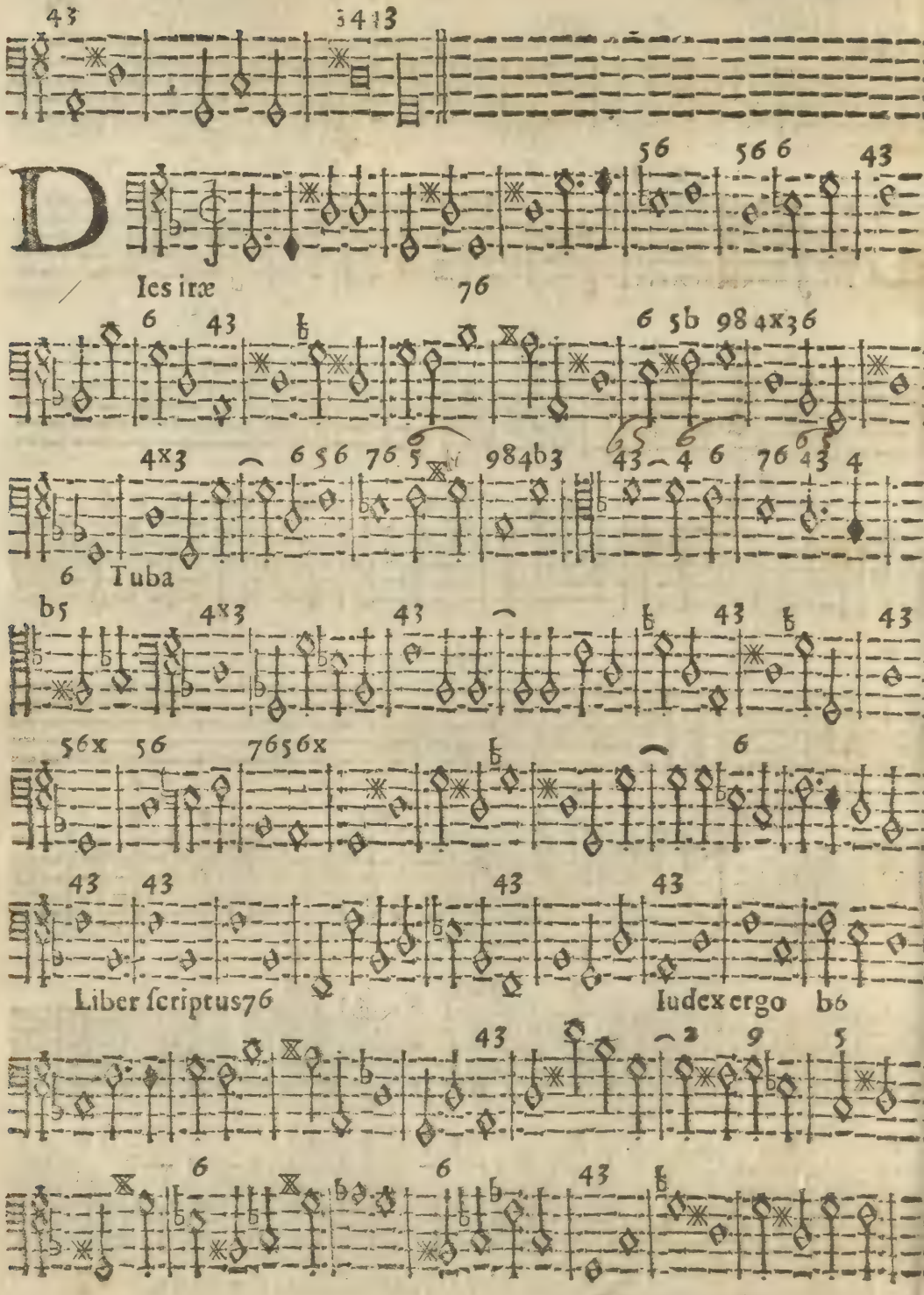


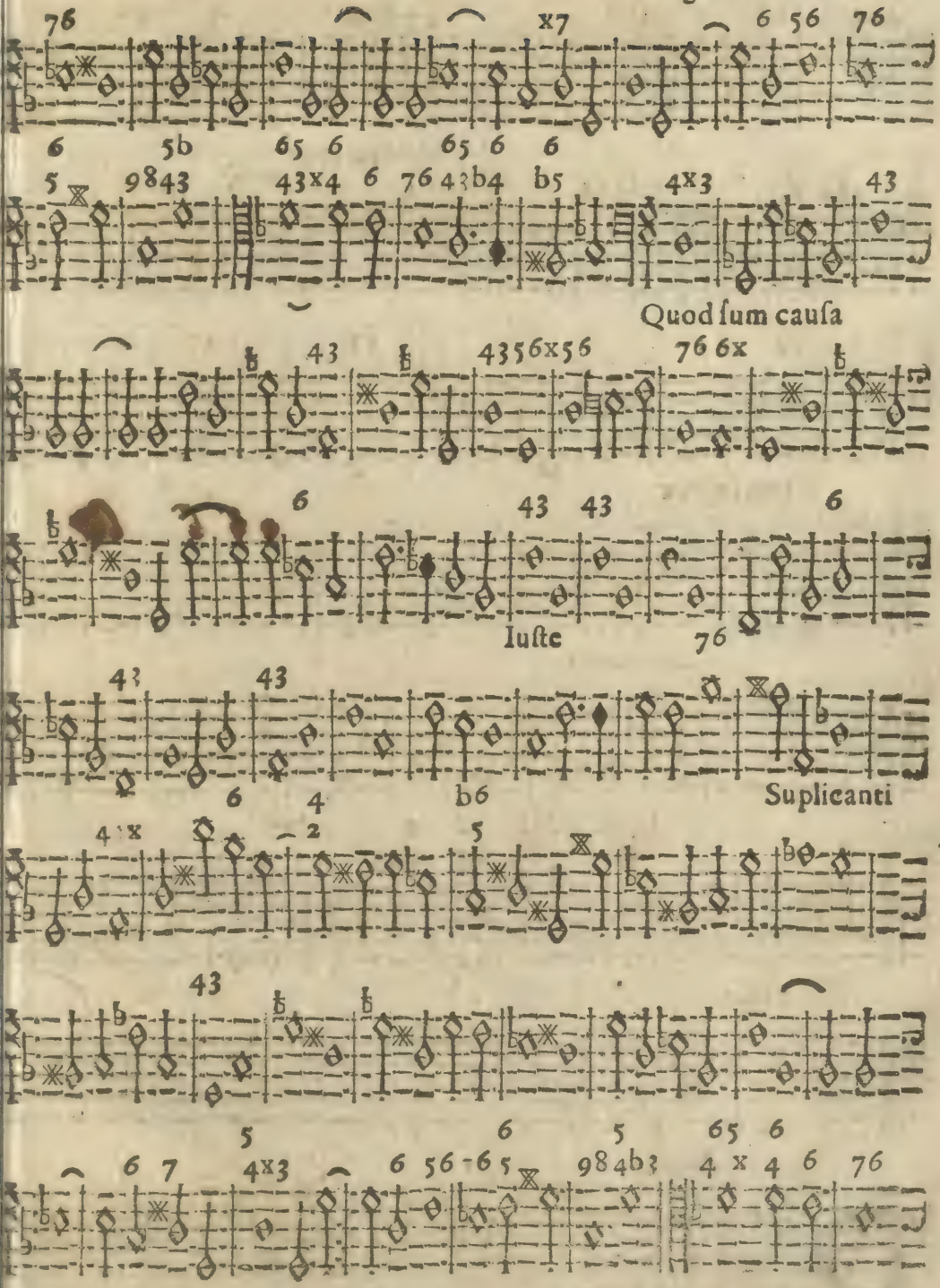
Et locum

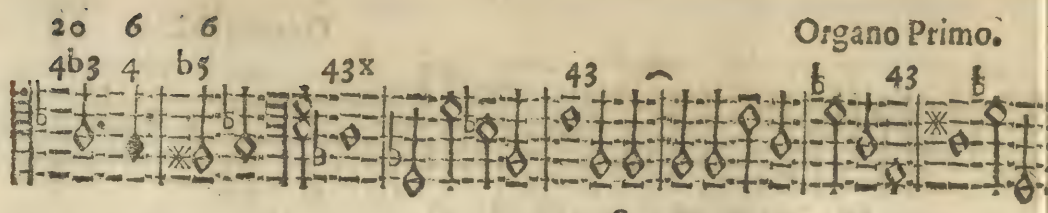

Qui venturus
Et seculum
Tu eis
MESSA.
E- quiem
Æternam


Te de- cet hymnus Deus in ſyon. Et tibi
Requiem da Capo.
Yrie

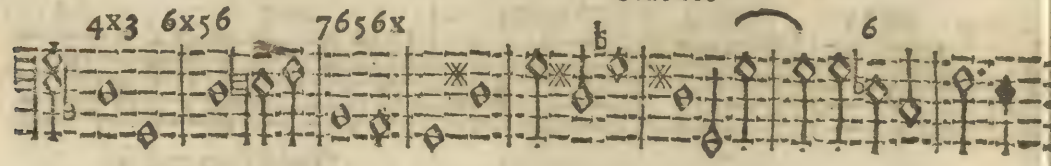

Hriſte
Yrie

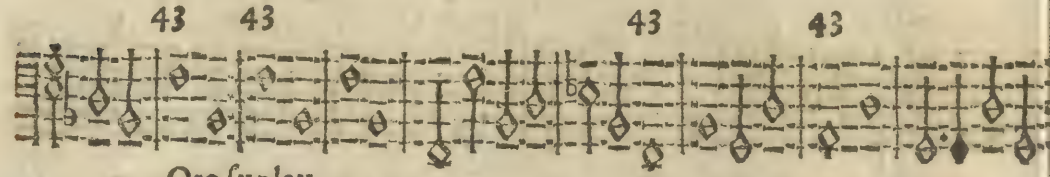

Ies iræ
Tuba
Liber ſcriptus
Iudex ergo
Rex tremende


Quod ſum cauſa
Iuſte
Suplicanti

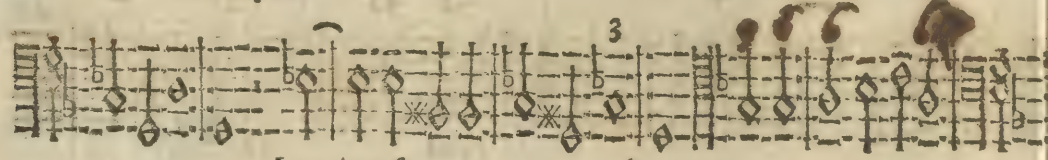


Statues

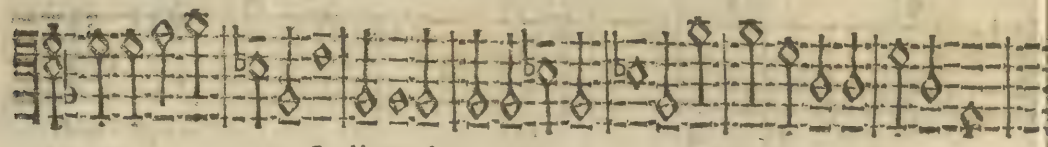




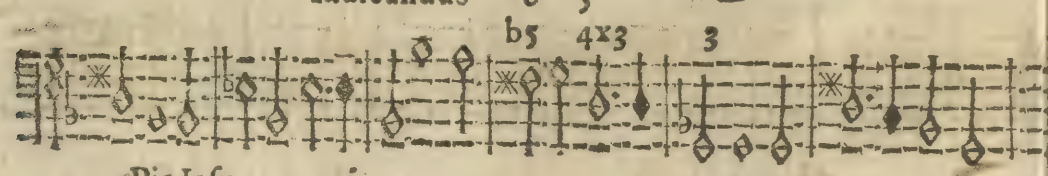
Oro ſuplex



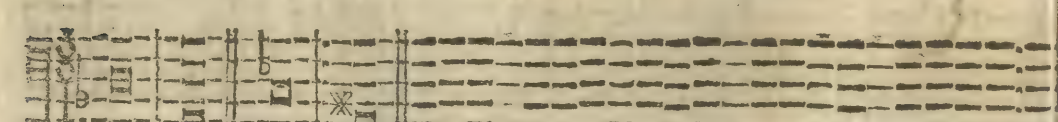
Lacrimoſa



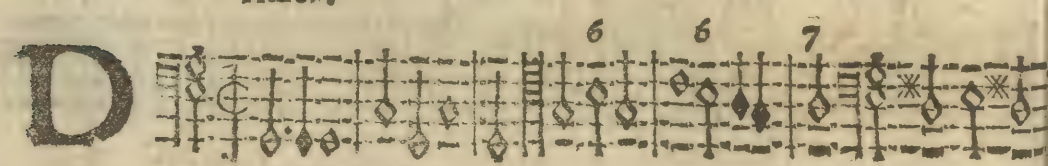
Iudicandus



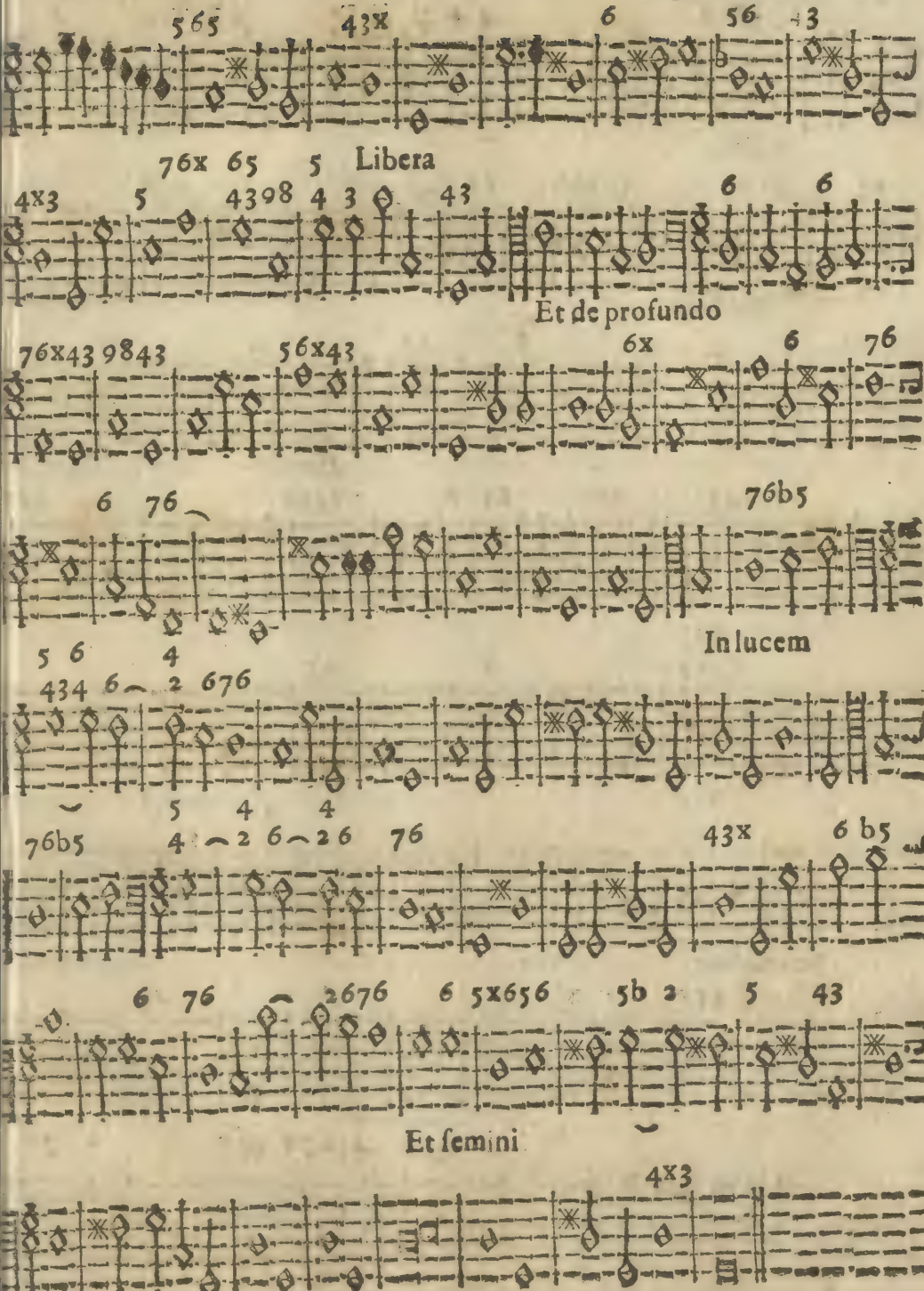
Pie Ieſu

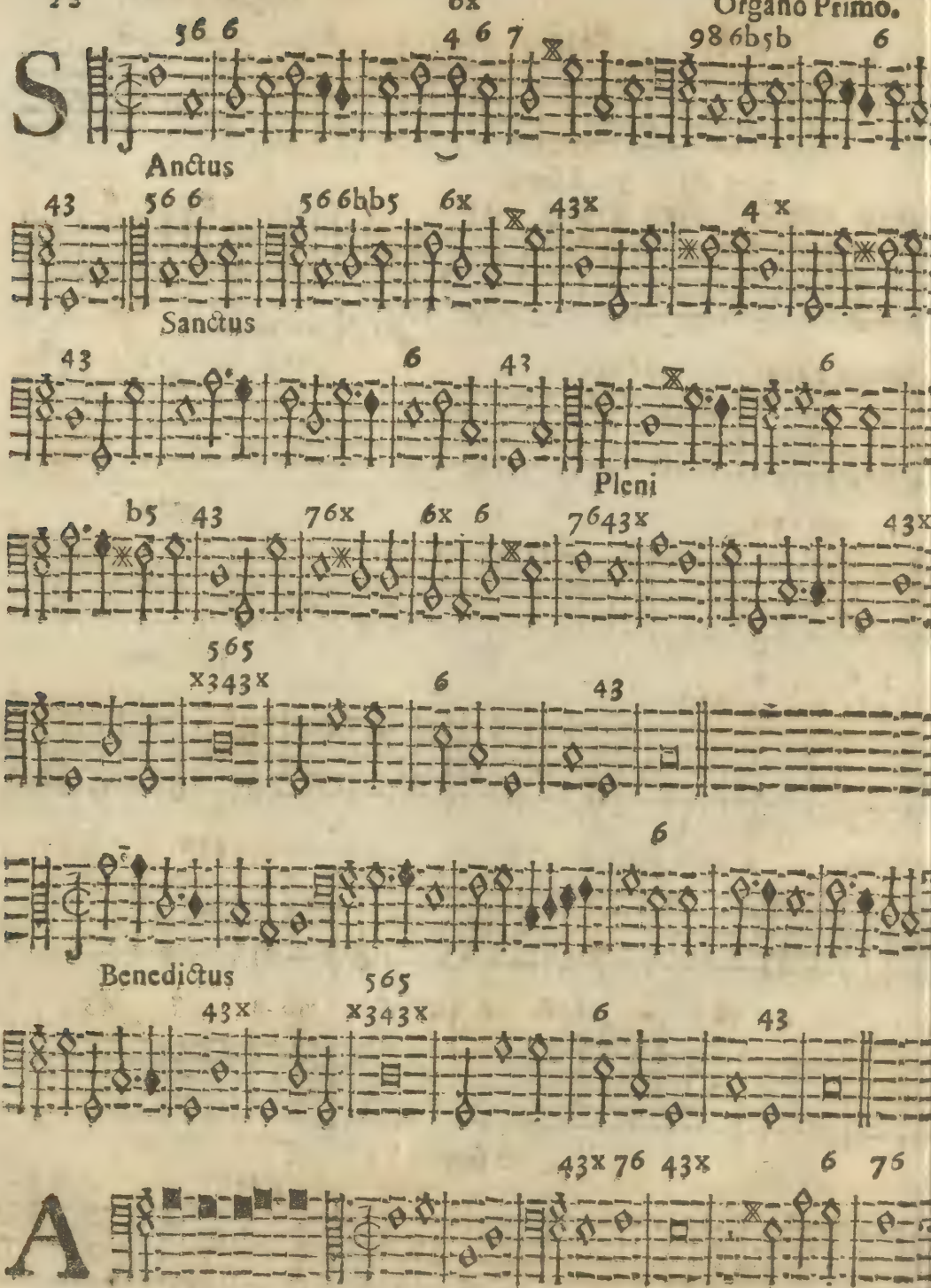


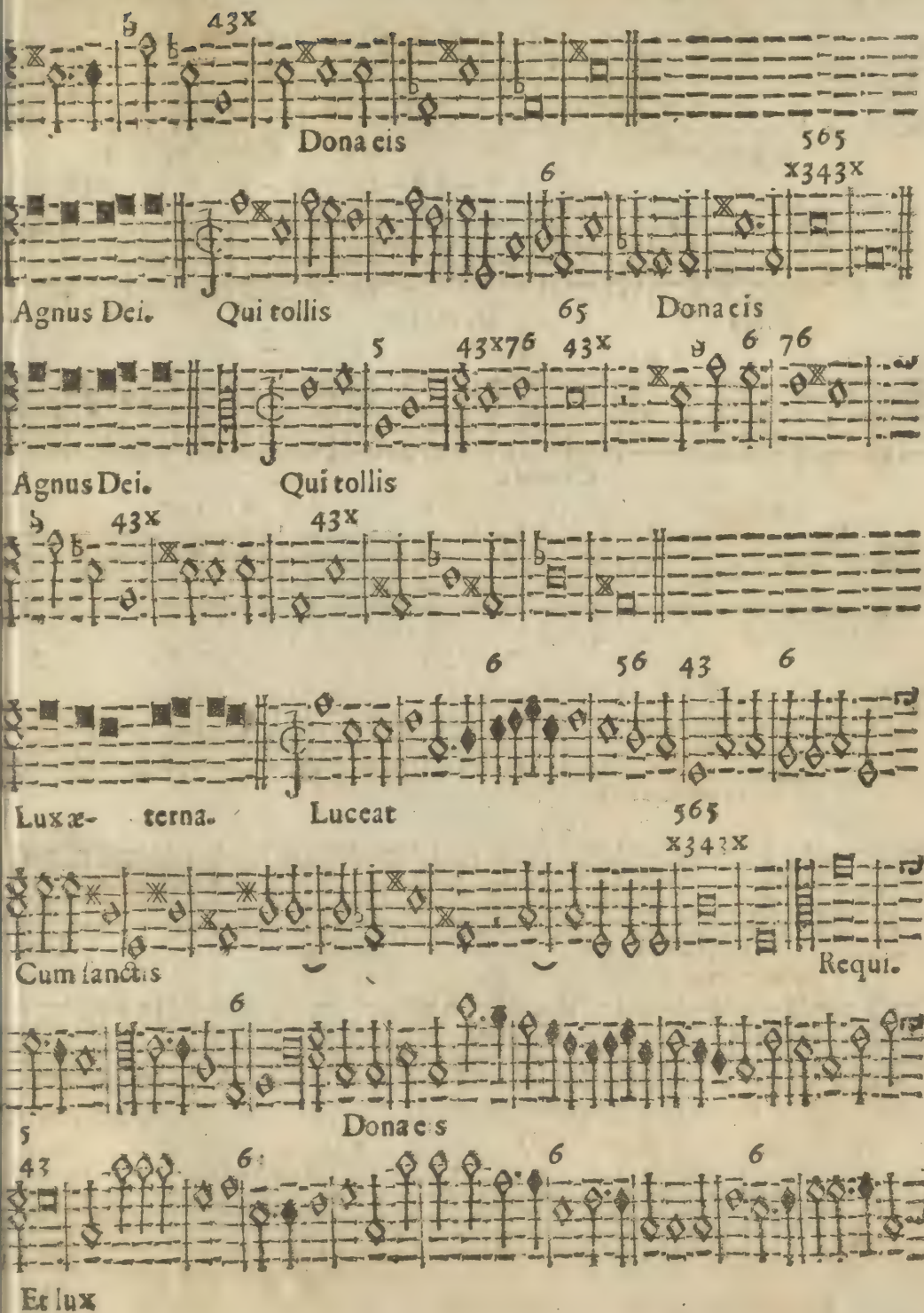
Amen.



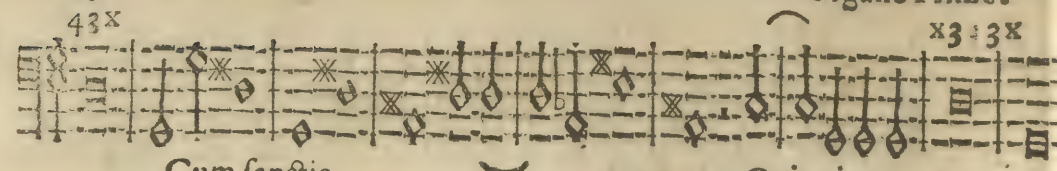
Omine Ieſu Chriſte

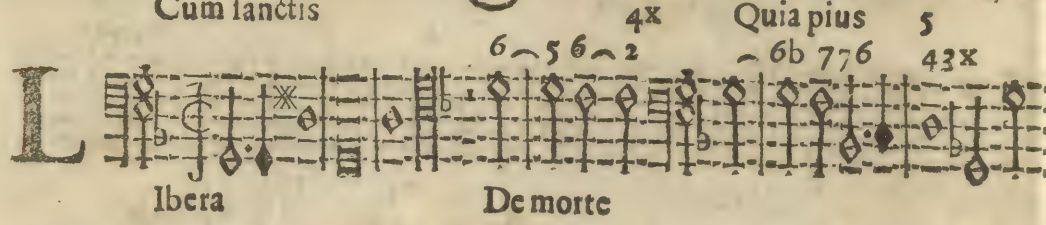

Libera
Et de profundo
In lucem
Et semini

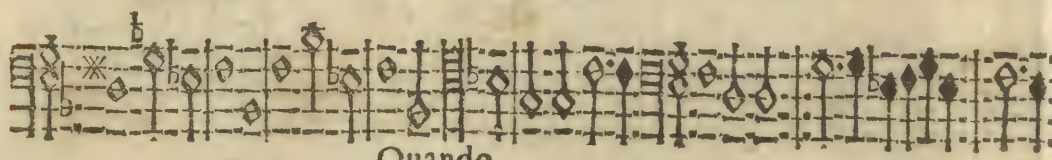

Anctus
Sanctus
Pleni
Benedictus
Gnus De i.
Qui tollis

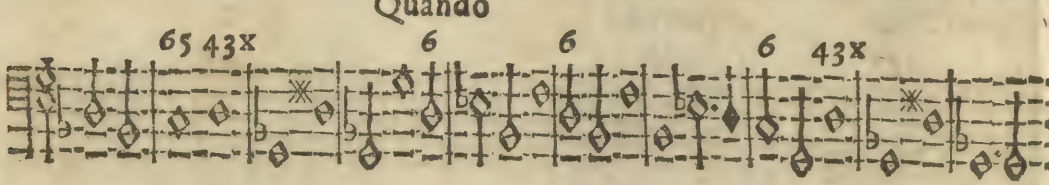

Dona eis
Agnus Dei. Qui tollis
Dona eis
Agnus Dei. Qui tollis
Luxæ- terna. Luceat
Cum sanctis
Requi.
Dona eis
Et lux

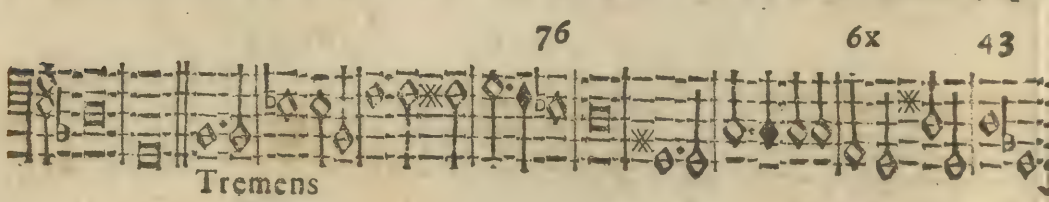
Organo Primo.

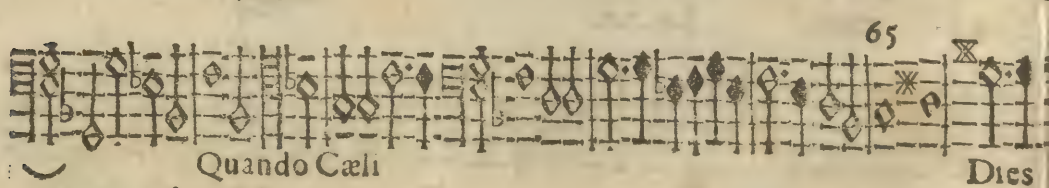


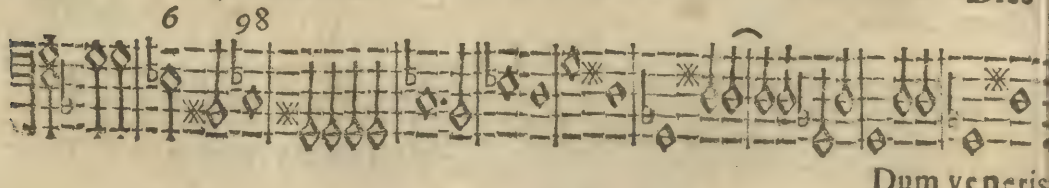


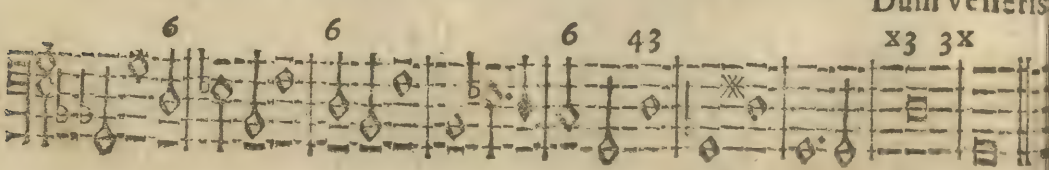












I L F I N E.

I. C. 1. (4.) 2

Organo.

COMPIETA

Concertata, e breue à 3. e 4. voci, con Violini, e Ripieni à beneplacito

DI SEBASTIANO CHERICI

Maestro di Capella dell' Illustrissima Accademia dello Spirito Santo di Ferrara.

OPERA TERZA

Dal medesimo Dedicata all' Illustriss. e Reuerendiss. Monsignore

BENEDETTO GIOSEFFO SPINELLI CARACCIOLI

Dignissimo Vicelegato di Ferrara.

A

RCM London

In Bologna per Giacomo Monti. 1686. Con licenza de' Superiori.
Si vendono da Marino Silvani, all' Insegna del Violino.

B138/3
roma 549

ILLVSTRISSIMO,

E Reuerendiſsimo Signore.

LA Benignità eccesſiua, con cui V. S. Illuſtriſsima, e Reuerendiſsima hà compatito in altre occaſioni le mie debolezze, & il Genio particolare, ch'ella dimoſtra alla Muſica hanno dato impulſo al mio ardire di conſagrarli queſta mia picciola Operetta, or che ſſoluo di farla vſcire alla luce. Non hà in ſe ſteſſa coſa alcuna i buono, fuorche l'intenzione di dedicare à V. S. Illuſtriſs. l'oſequioſiſſima mia ſeruitù, primo motiuo di conſegnarla alle Stampe, onde ſarà effetto ſolito della di Lei innarriuabile Gentilezza ' aggradirla non ſolo, mà anche il diffenderla da chi pretendeſſe i lacerarla. Il Nome glorioſo di V. S. Illuſtriſsima, che ſe ſi legge ſtampato in fronte, ſarà baſtante à far sì, che s'acquiſti il Conetto, e ſe non hauerà applauſo da' Profeſſori, à me baſta che incontri il Genio di V. S. Illuſtriſſima, à cui riuerentemente la dono. a ſupplico dunque riconoſcere nell'Anima delle Note, che le reſento, la conſonanza de' miei affetti, tutti concordi ad oſſeuiare il merito grande di V. S. Illuſtriſsima, e le faccio vmiliſſima uerenza

Di V. S. Illuſtriſs. e Reuerendiſs.

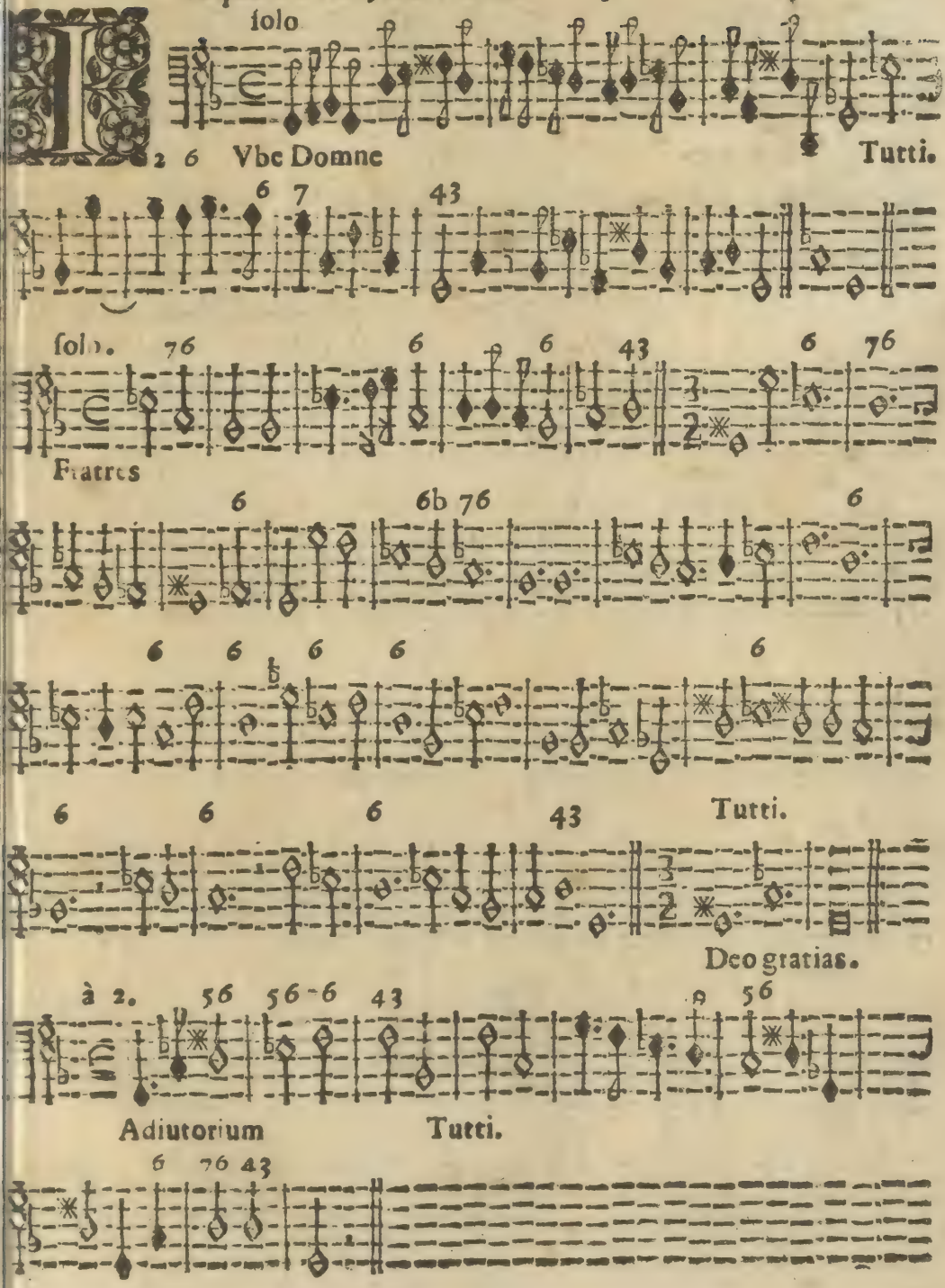
Ferrara li 23. Aprile 1686.

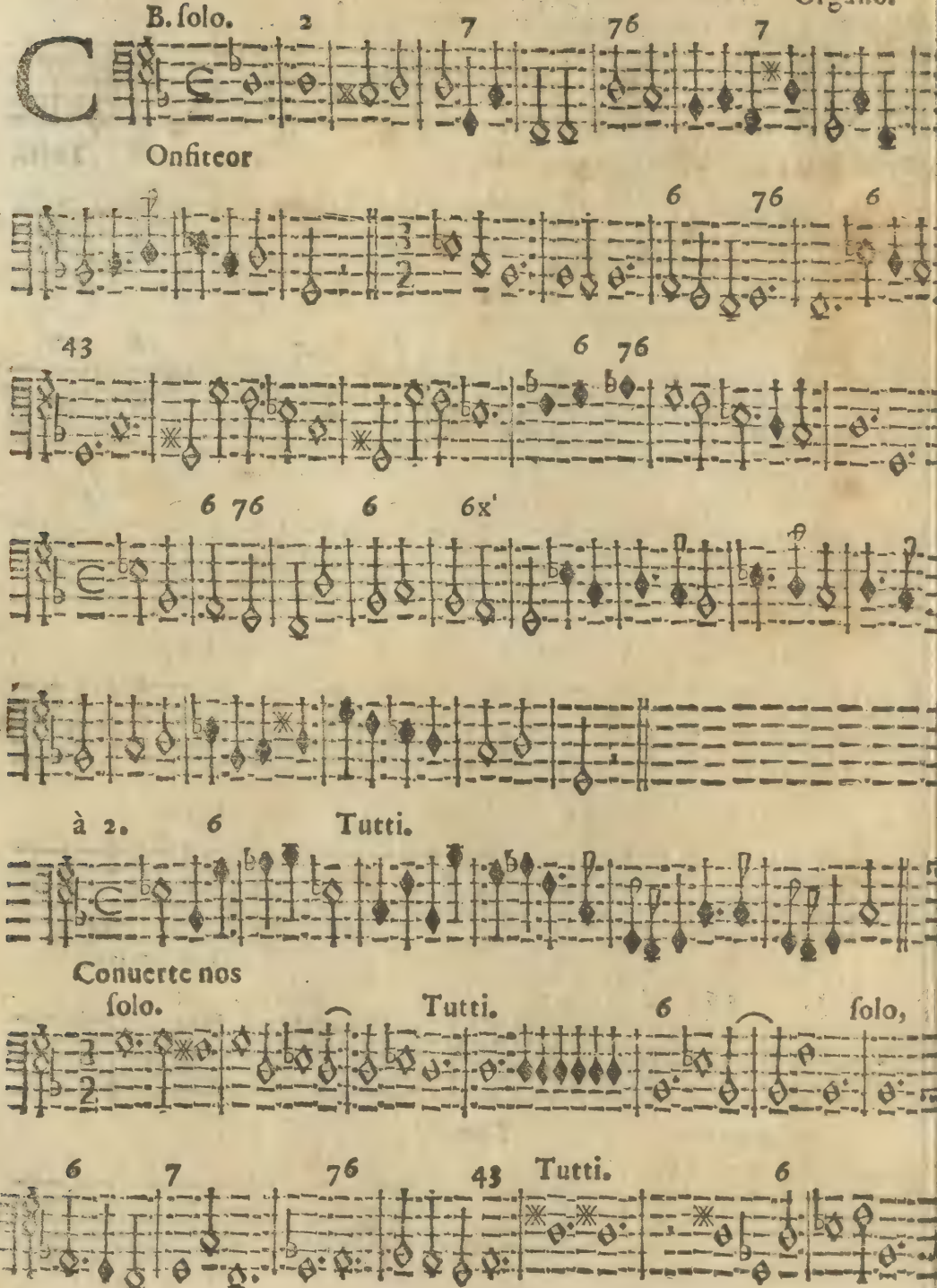
Vmiliſs. Deuotiſs. & Obligatiſs. Seruitore

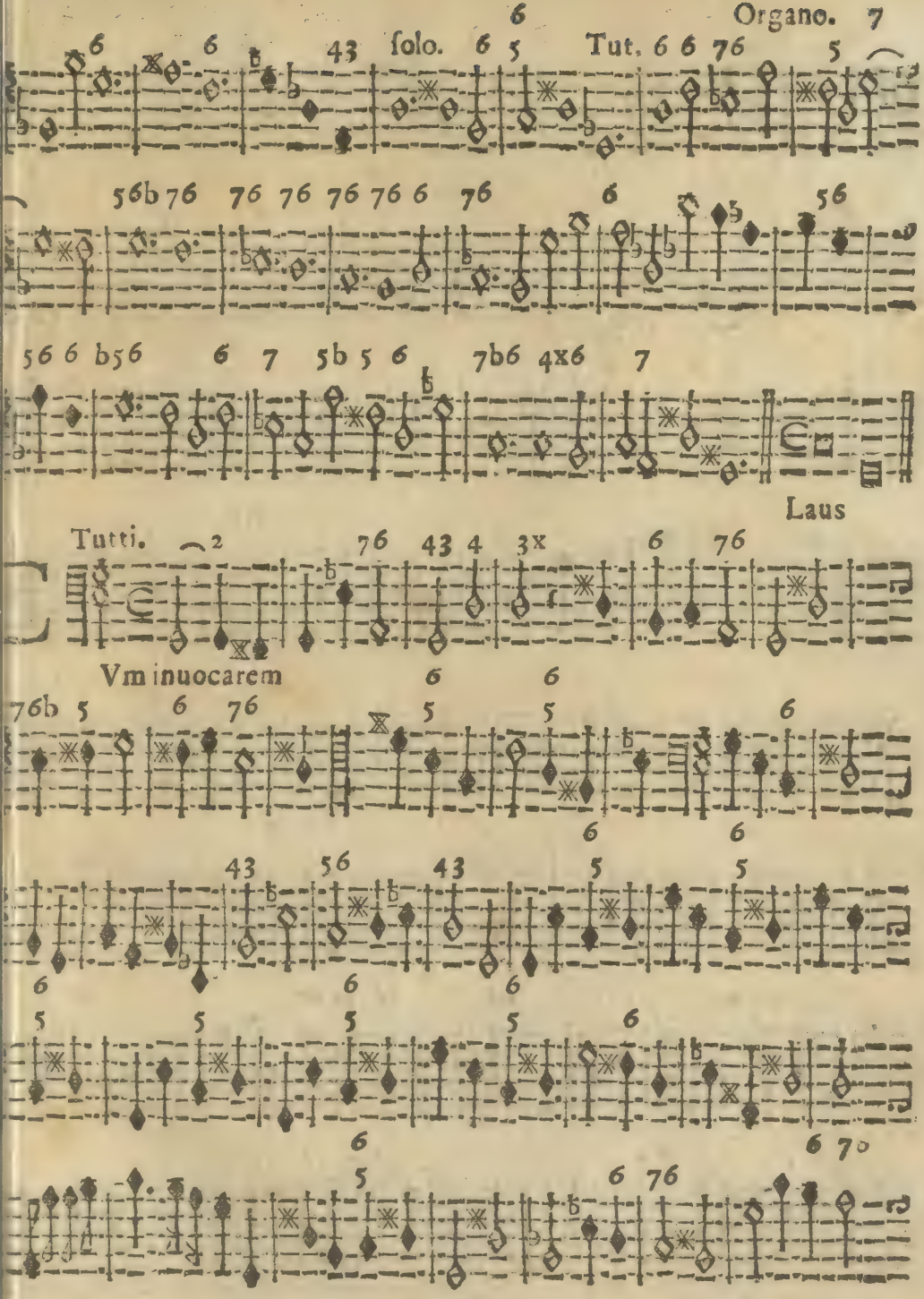
Sebaſtiano Cherici.

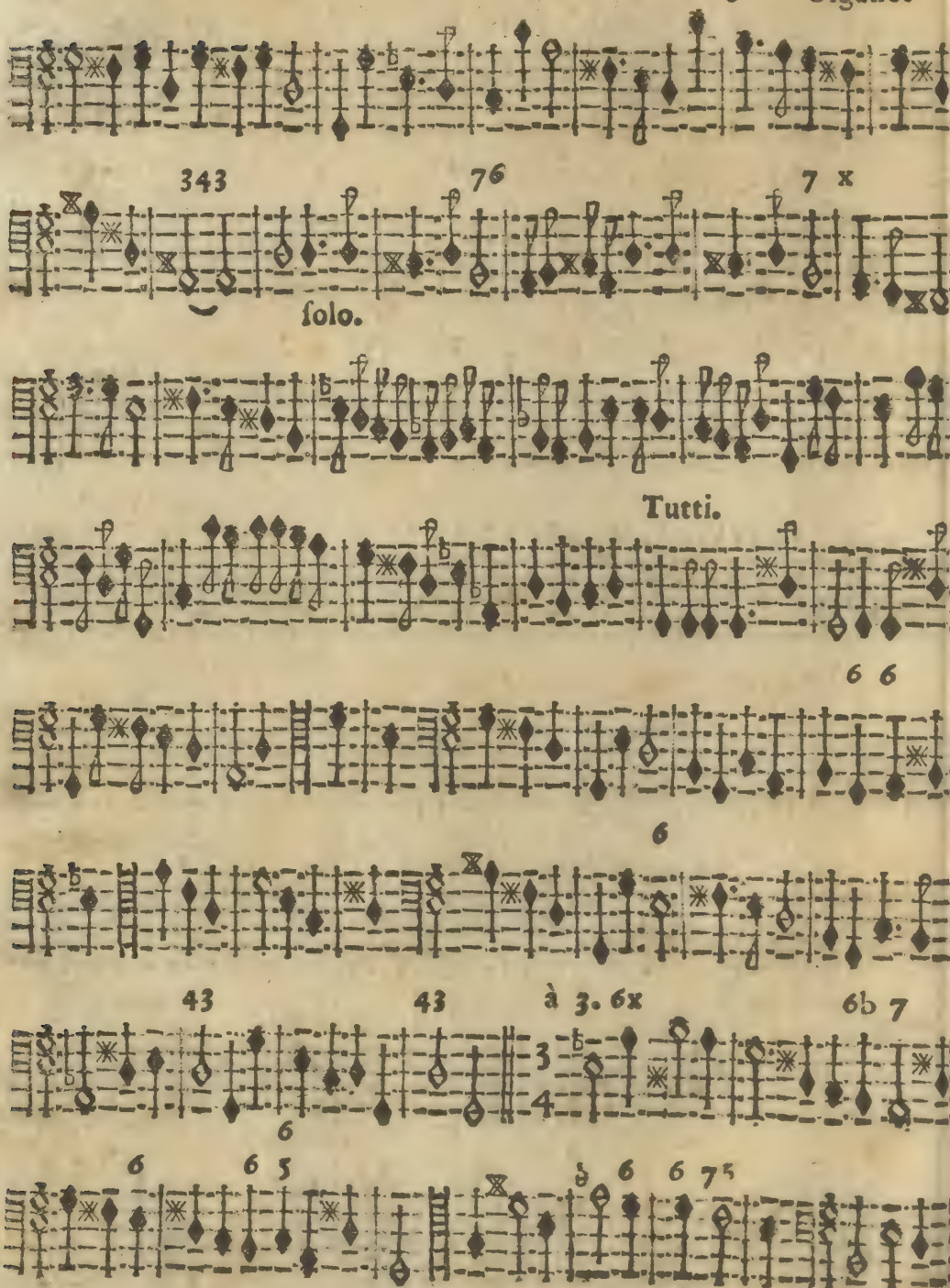
CORTESE LETTORE.

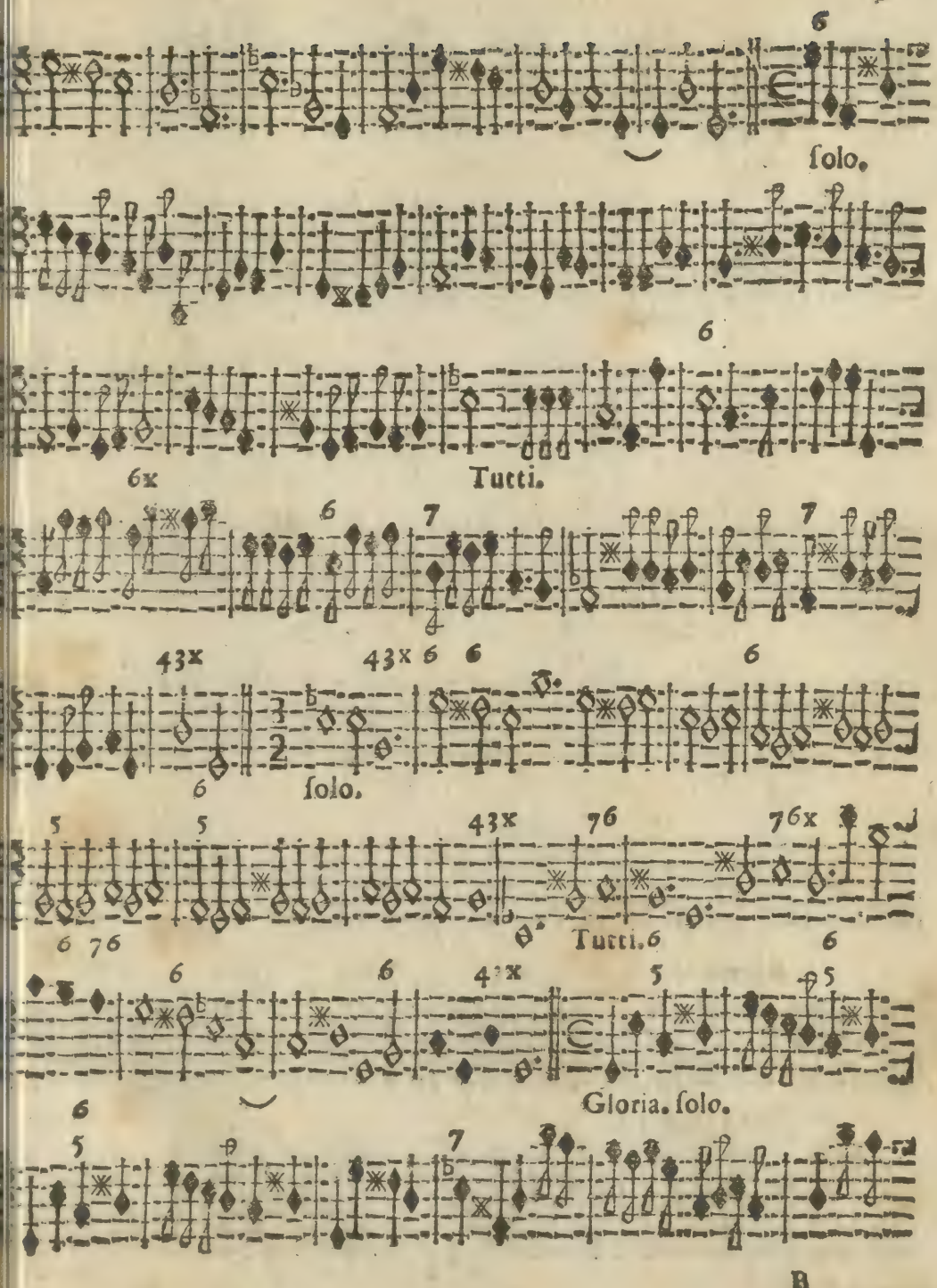
PRima che con occhio curioso tù scorra la presente Operetti è parso bene all' Autore d' auuisarti, hauerla egli com posta, e data in luce non solo per seruare la breuità tant amata da' moderni, mà anco per dare il commodo a chi hà volontà di valersene di farla cantare dalle quat tro Parti concertate con Violini; anzi che mancando vna delle Part medesime, siasi quale si voglia, ò non essendoui Violini possa non ostant preualersene senza sconcerto di sorte alcuna tralasciando da vna stan ghetta all' altra i ritornelli. Premessa la presente dichiarazione legg dunque, & osserua, e se in essa non ritroui quella vaghezza, che for se attendi, t' appaghi almeno la nouità, e gradisci l' ottima disposizio ne, che tiene l' Autore medesimo di coadiuuare alla commodità. Vi ui felice.

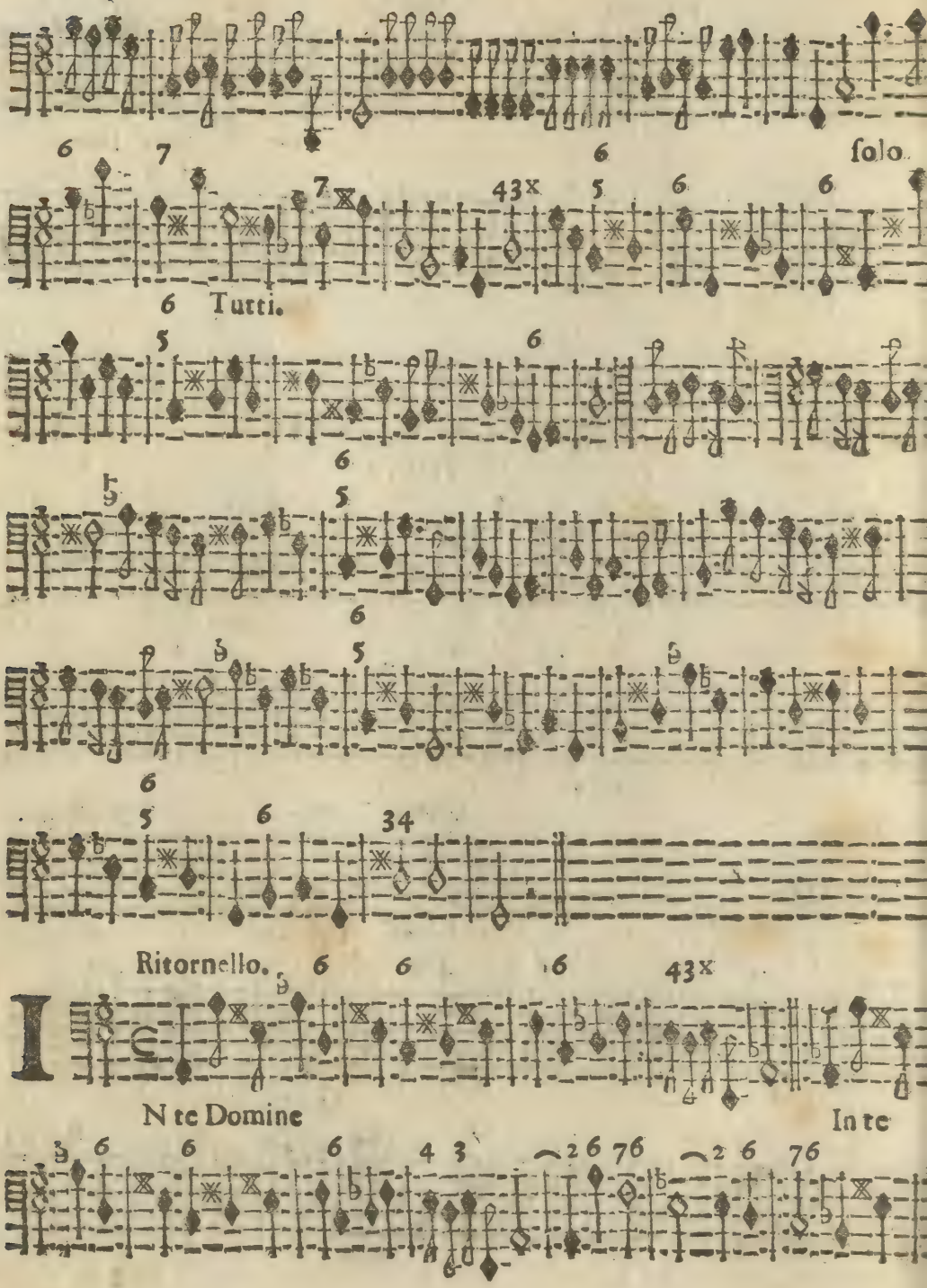

solo
Vbe Domne
Tutti.
solo.
Fratres
Tutti.
Deo gratias.
à 2.
Adiutorium
Tutti.

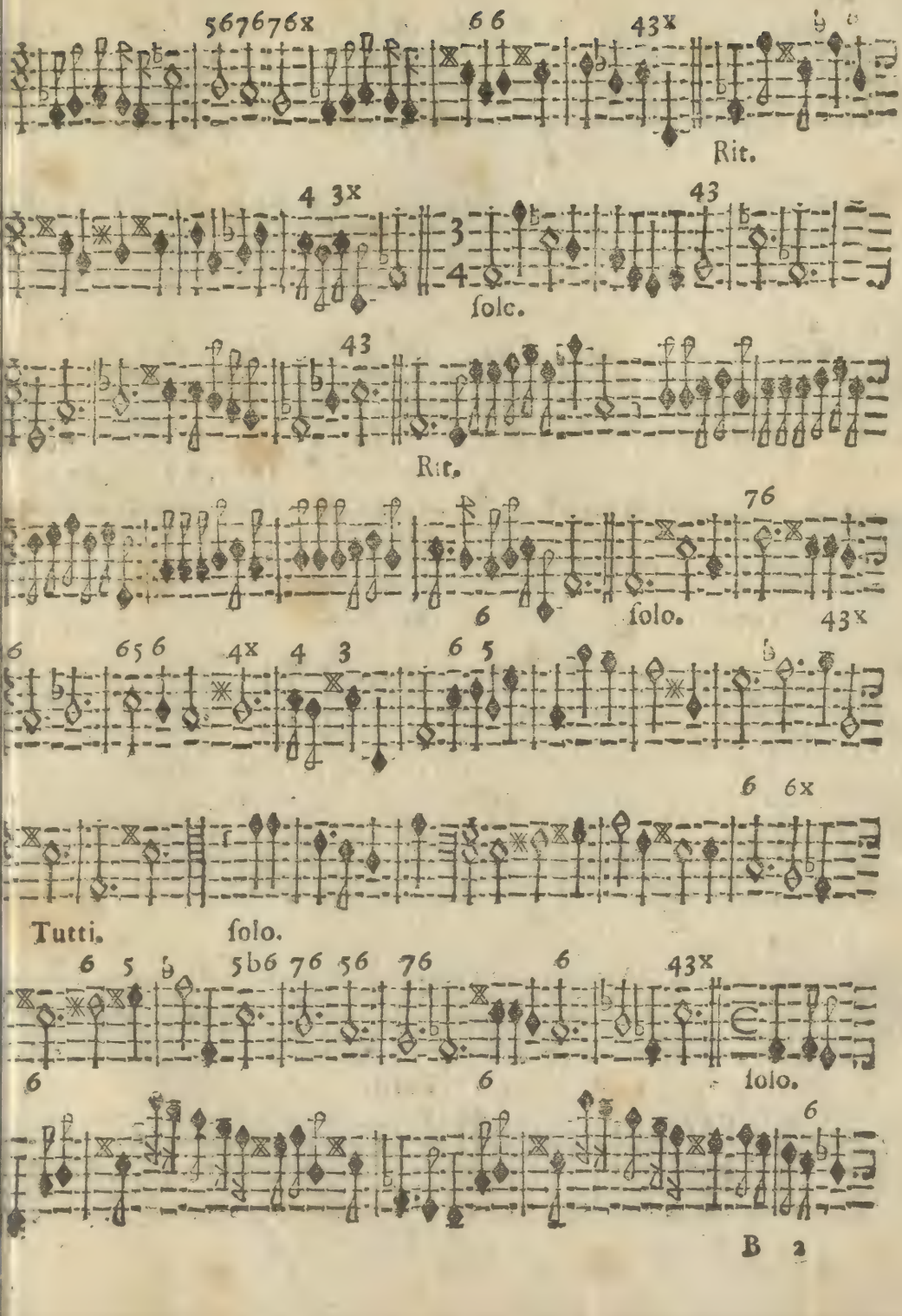

B. solo.
Onfiteor
à 2.
Tutti.
Conuerte nos
solo.
Tutti.
solo,
Tutti.

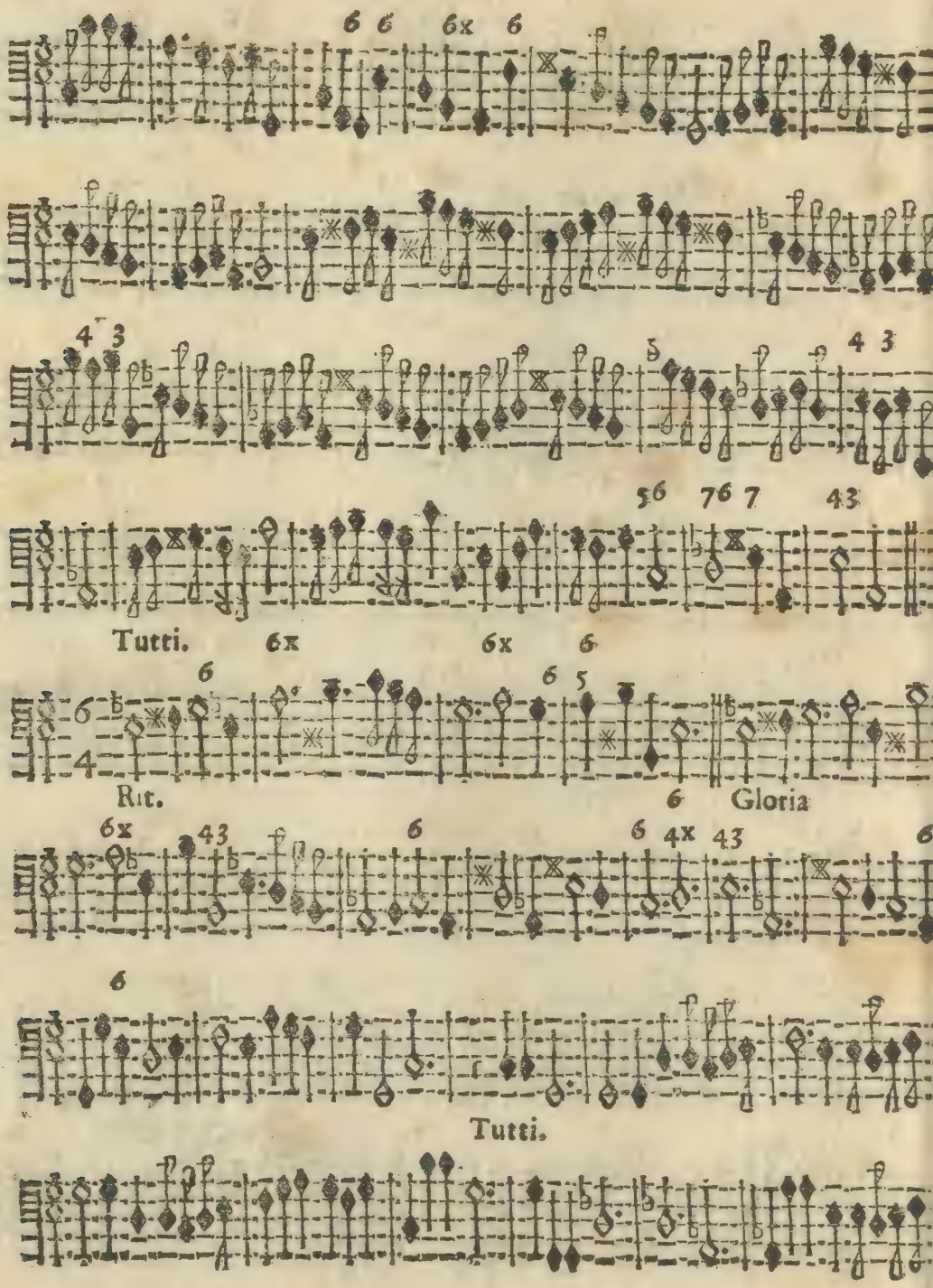

Organo. 7
6 6 43 solo. 6 5 Tut. 6 6 76 5
56b 76 76 76 76 76 6 76 6 56
56 6 b56 6 7 5b 5 6 7b6 4x6 7
Laus
Tutti. 2 76 43 4 3x 6 76
Vm inuocarem 6 6
76b 5 6 76 5 5 6
43 56 43 5 5
5 5 5 5 6
6 7o
6 76
Tutti.

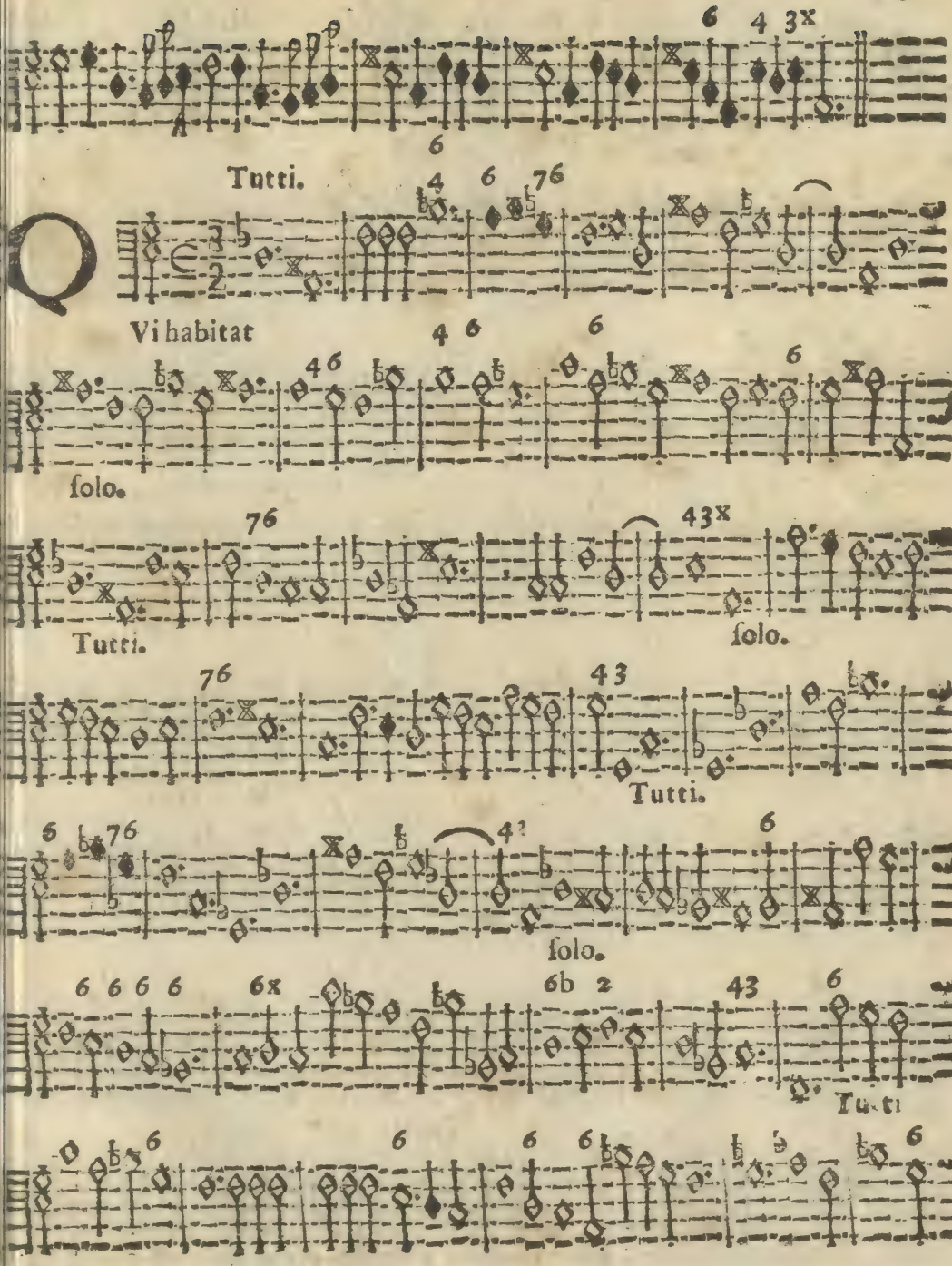

343
76
7 x
solo.
Tutti.
6 6
6
43
43
à 3. 6x
6b 7
6
6 6 5
6 6 7
Tutti.

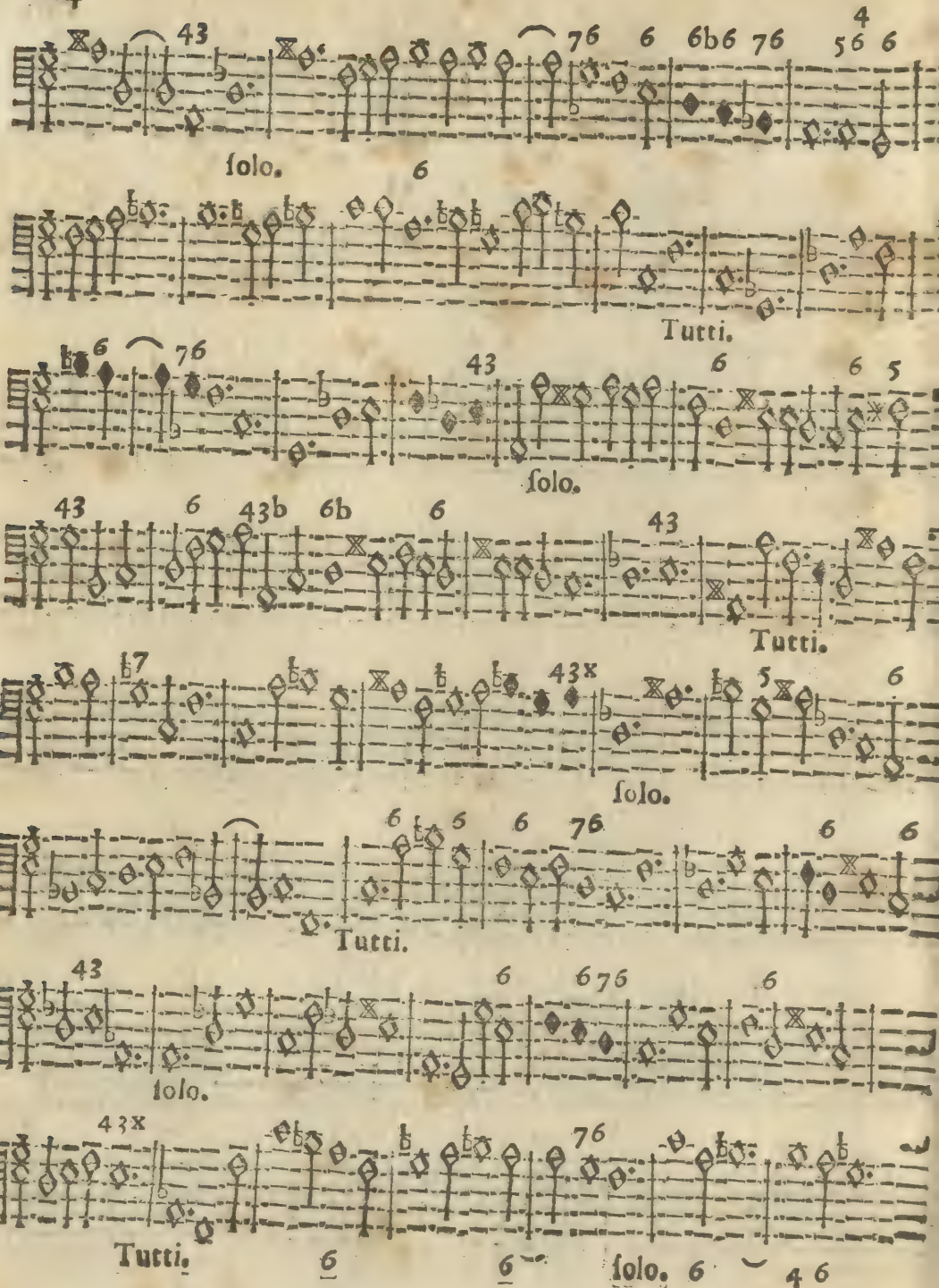

6
solo.
6
6x
Tutti.
6
7
7
43x
43x 6
6
6
solo.
5
5
43x
76
76x
6 76
Tutti. 6
6
6
6
4 3x
5
5
6
Gloria. solo.
5
7

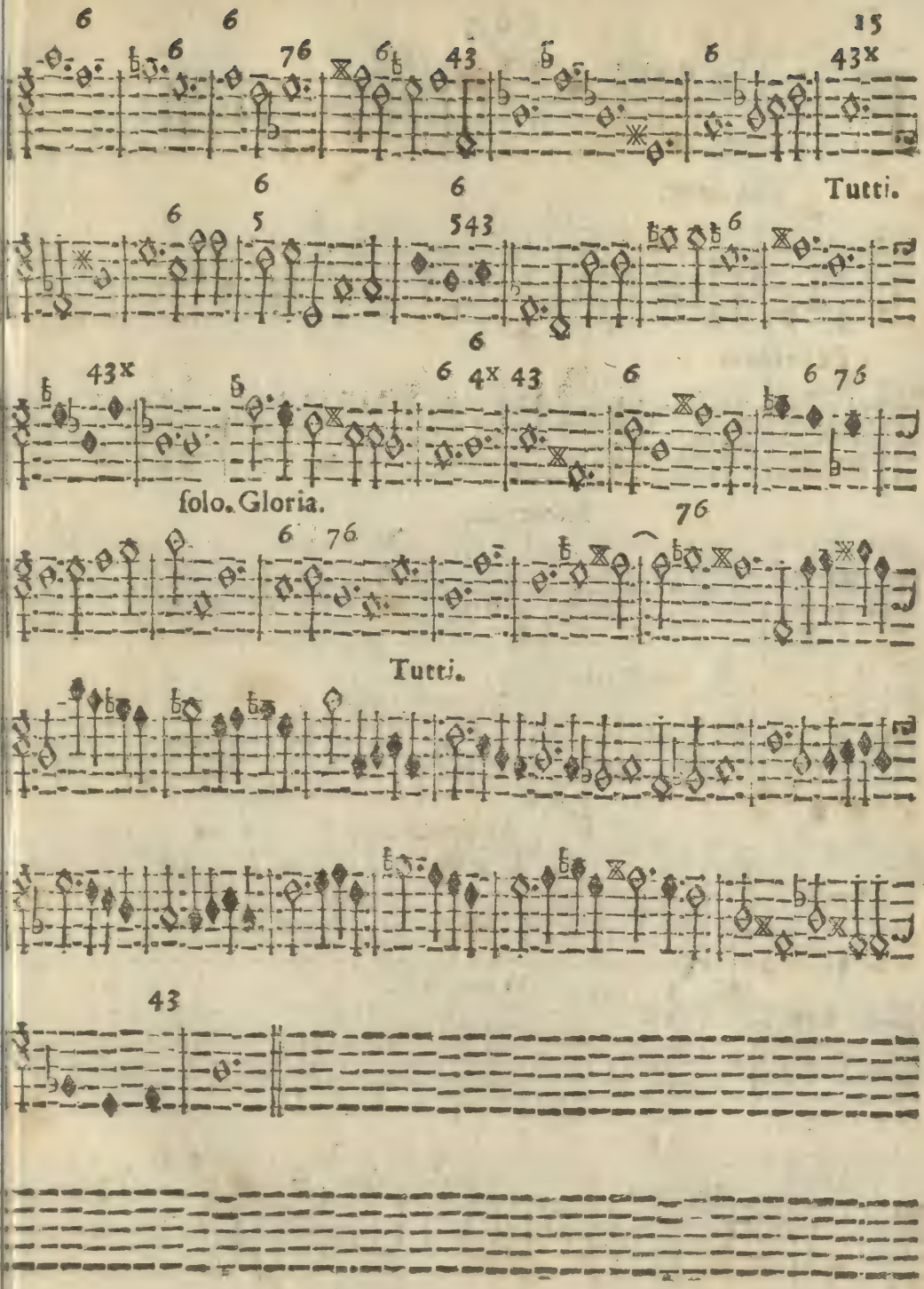

6 7 6 Solo.
7 43x 5 6 6
6 Tutti.
5 6
6
5
6
5
6
5 6 34
Ritornello. 6 6 6 43x
I
N te Domine
In te
6 6 6 4 3 2 6 76 2 6 76

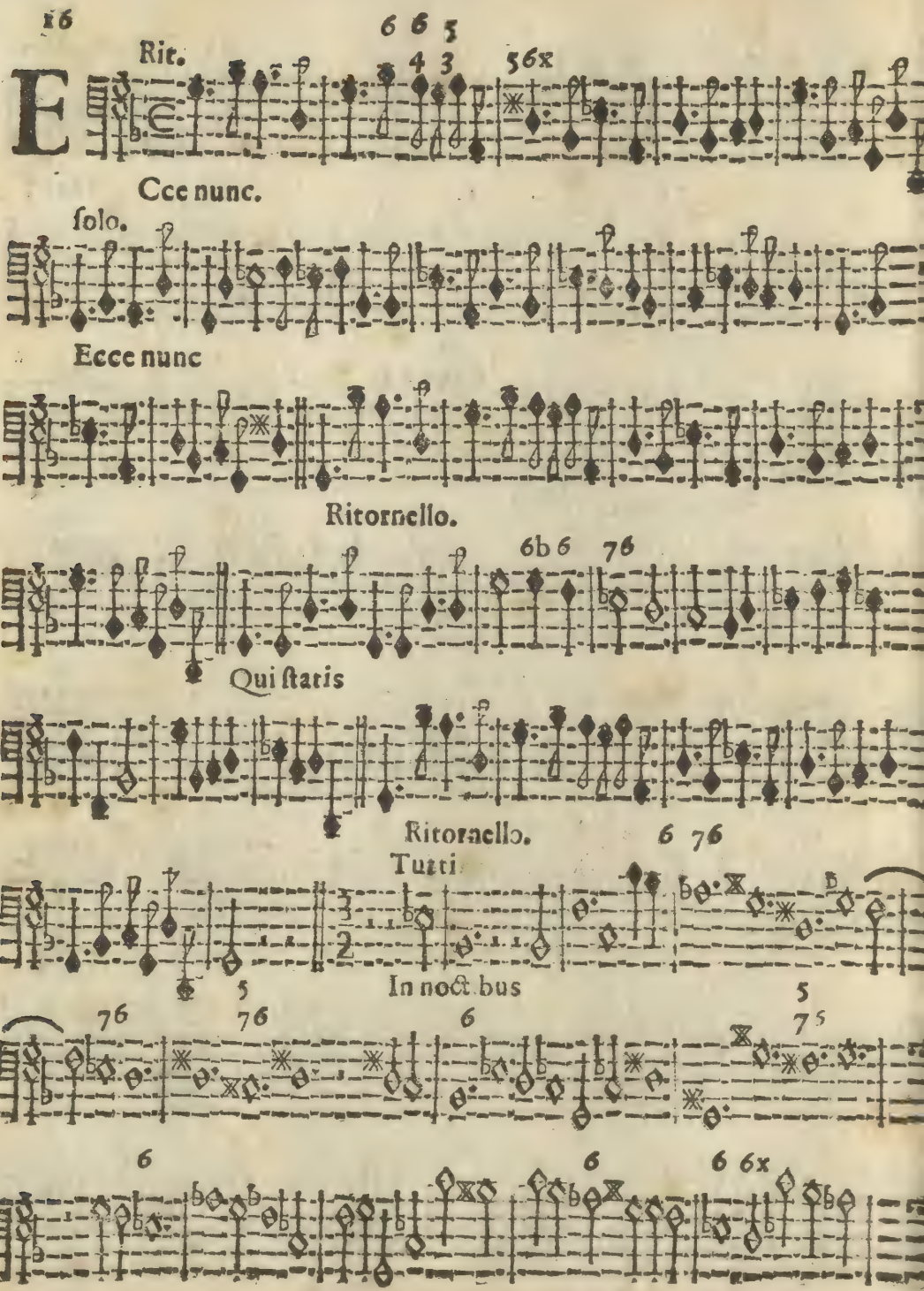

Rit.
solo.
Rit.
solo.
Tutti.
solo.
solo.

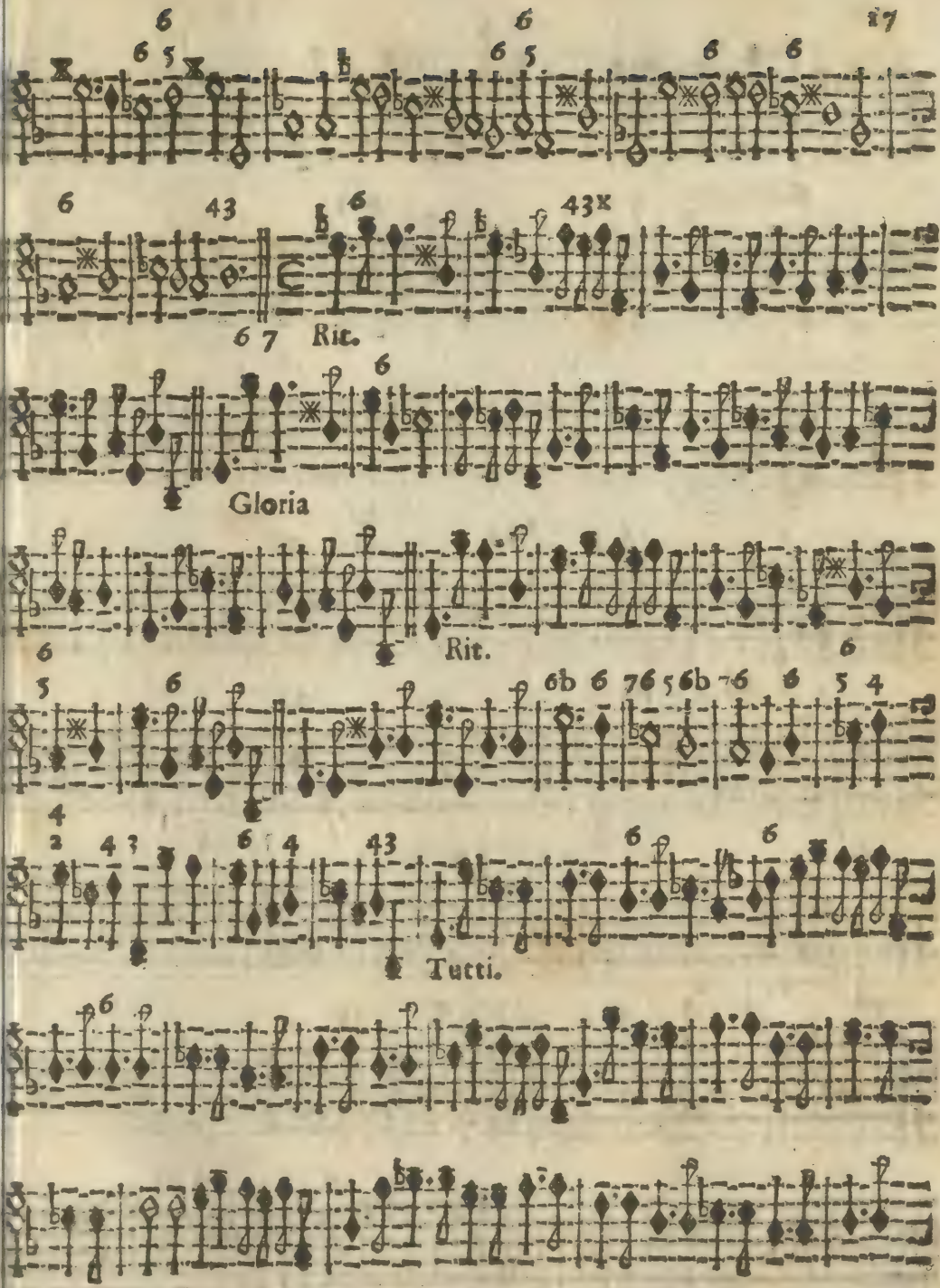

Tutti.
Rit.
Gloria
Tutti.

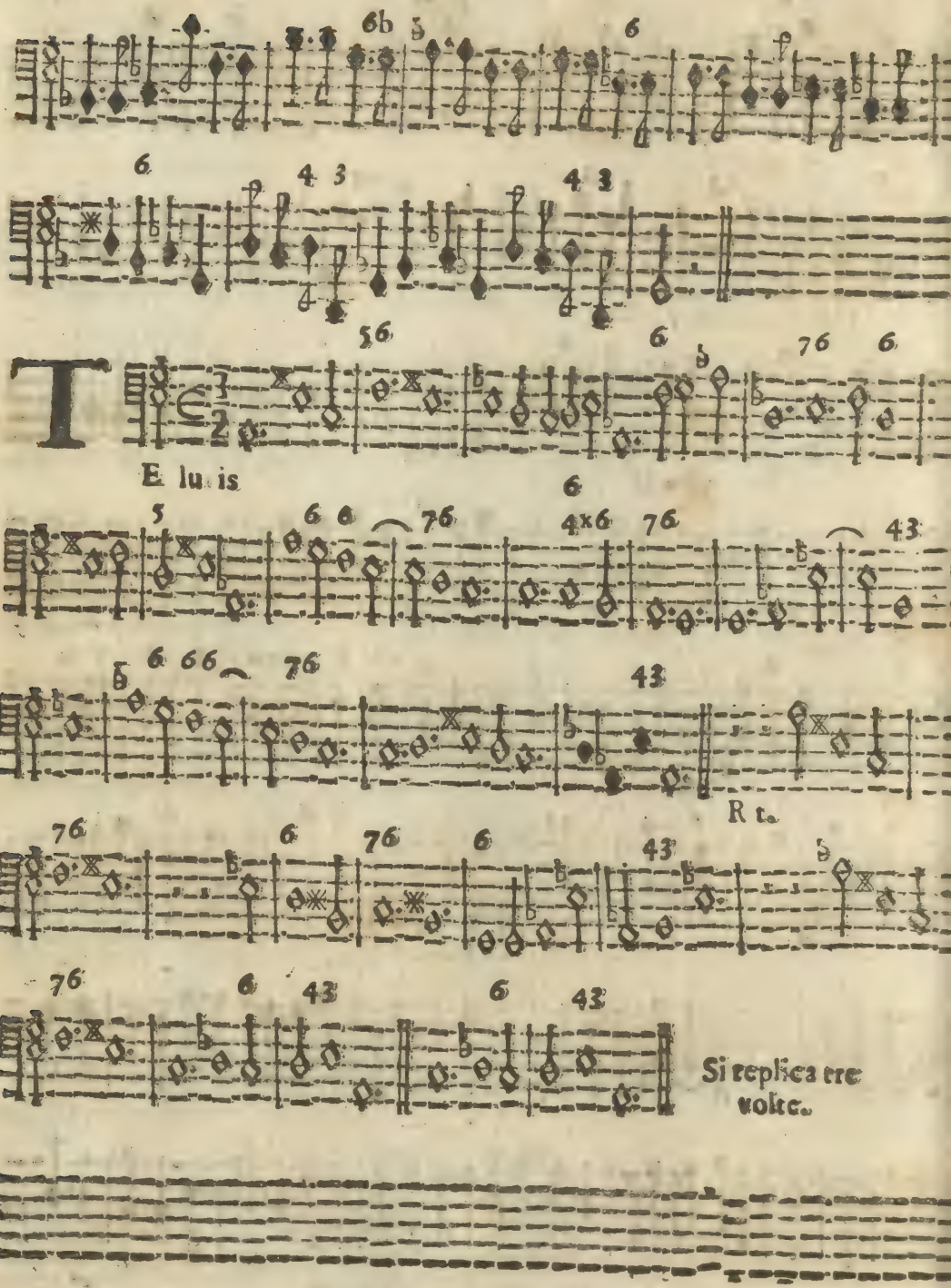

Tutti.
Vi habitat
solo.
Tutti.
solo.
Tutti.
solo.
Tutti.

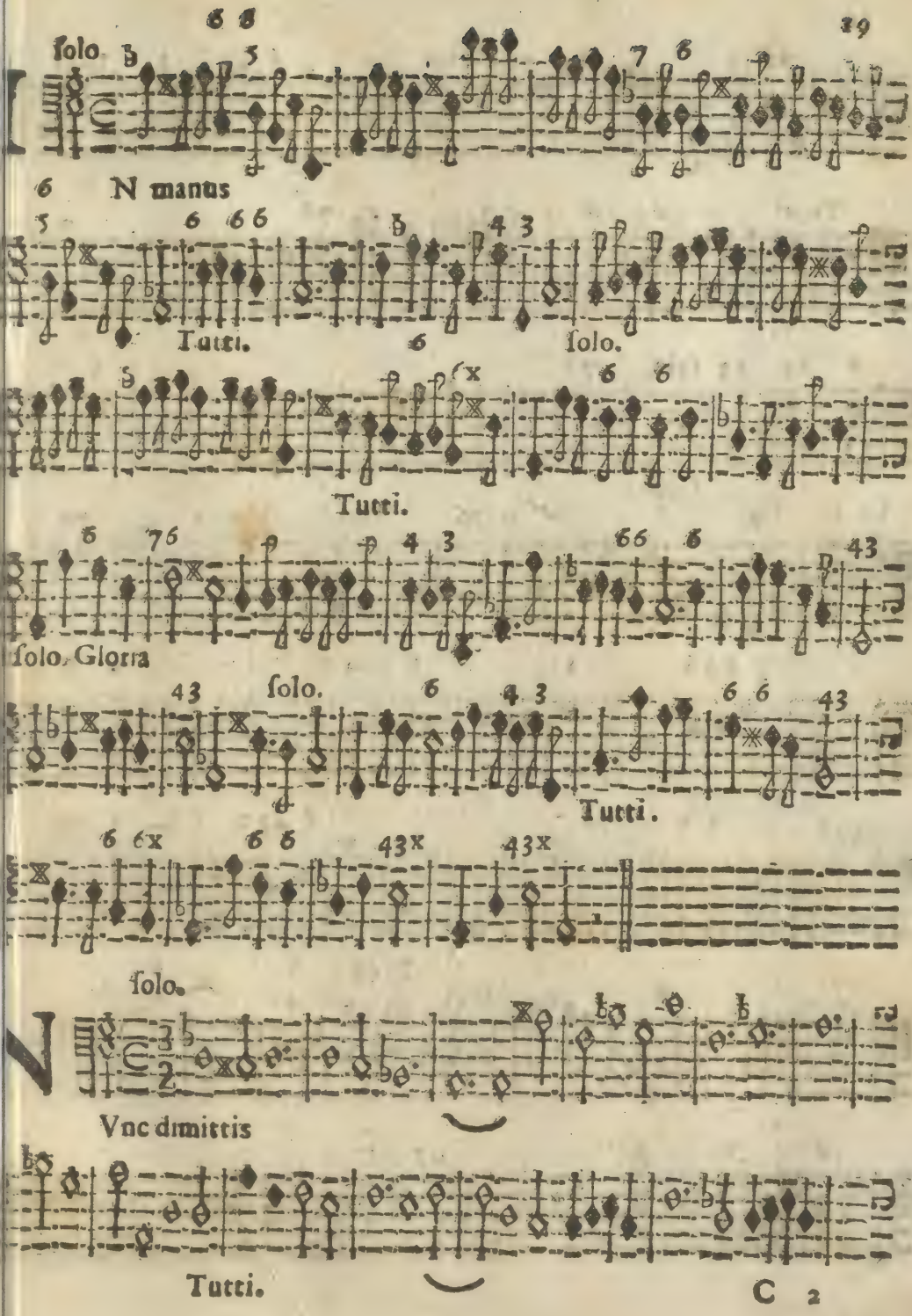

43
76 6 6b6 76 4 56 6
Solo.
6
Tutti.
6 76
43 6 6 5
Solo.
43 6 43b 6b 6
43
Tutti.
7
43x 5 6
Solo.
6 6 6 76 6 6
Tutti.
43
6 676 6
Solo.
43x
76
Tutti. 6 6 Solo. 6 4 6

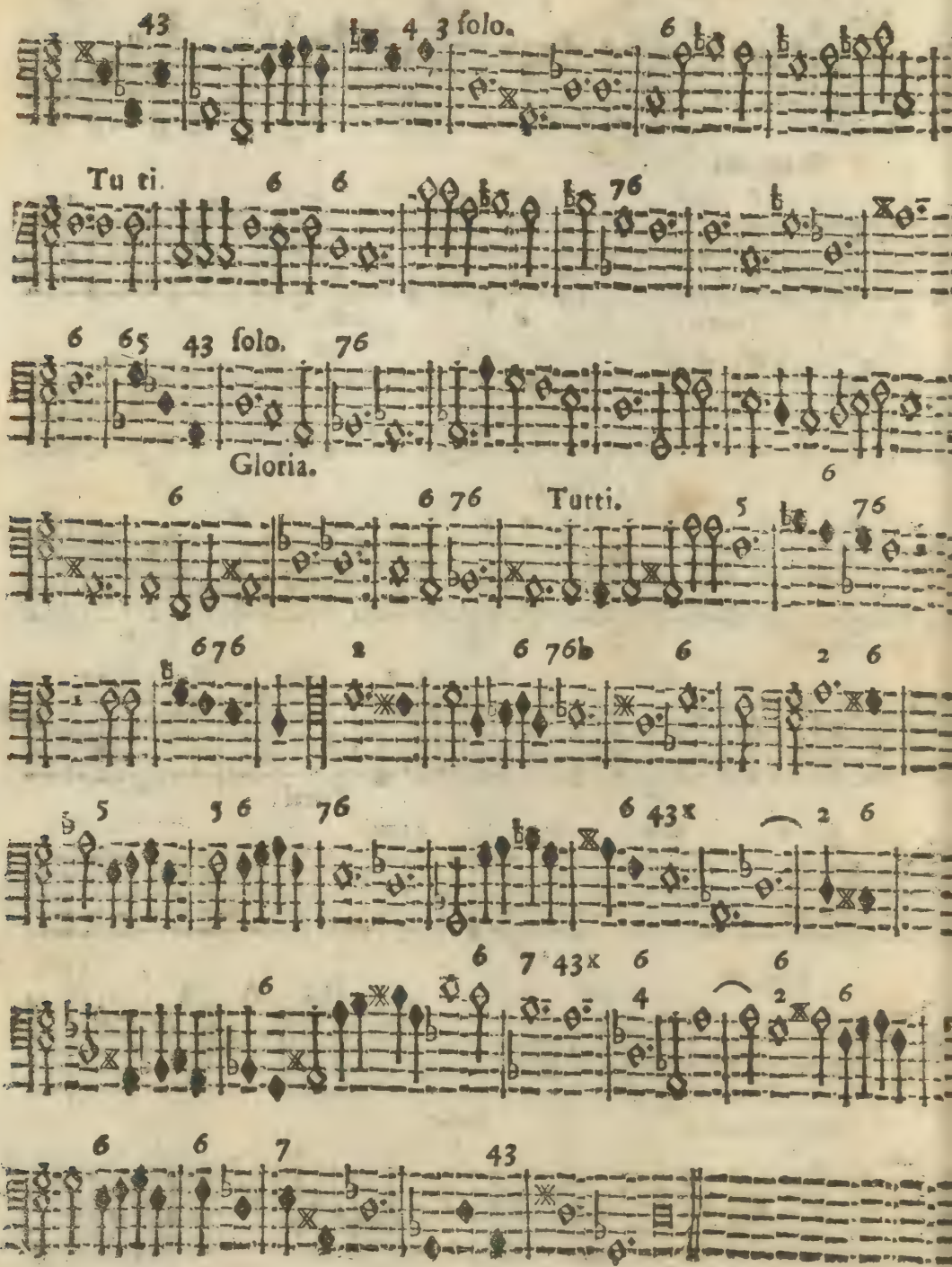

Tutti.
folo. Gloria.
Tutti.

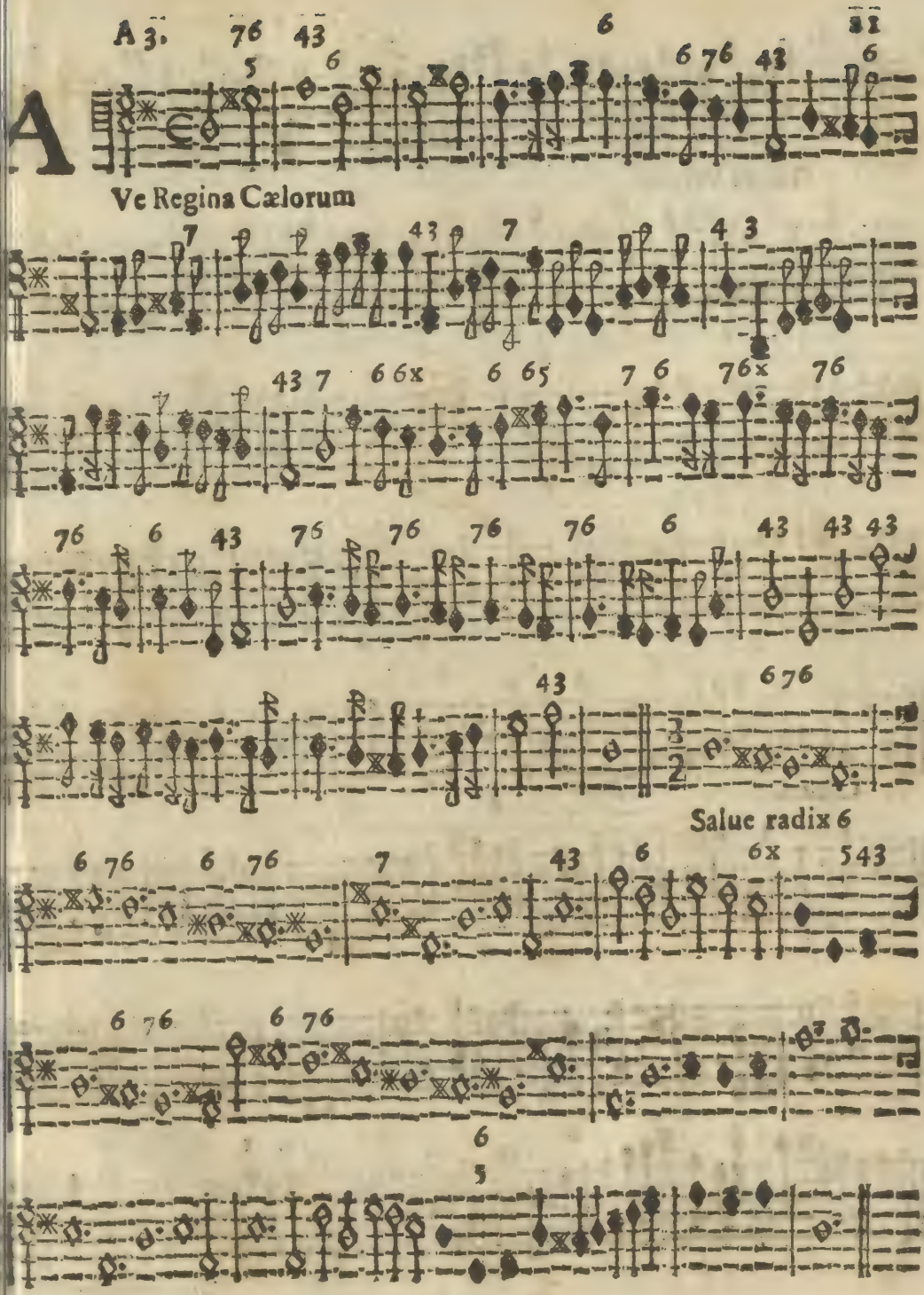

Rit.
6 6 5
4 3
56x
Cce nunc.
solo.
Ecce nunc
Ritornello.
6b 6 76
Qui ſtatis
Ritornello.
6 76
Tutti
In noctibus
5
76
76
6
7 5
6
6
6 6x
solo.

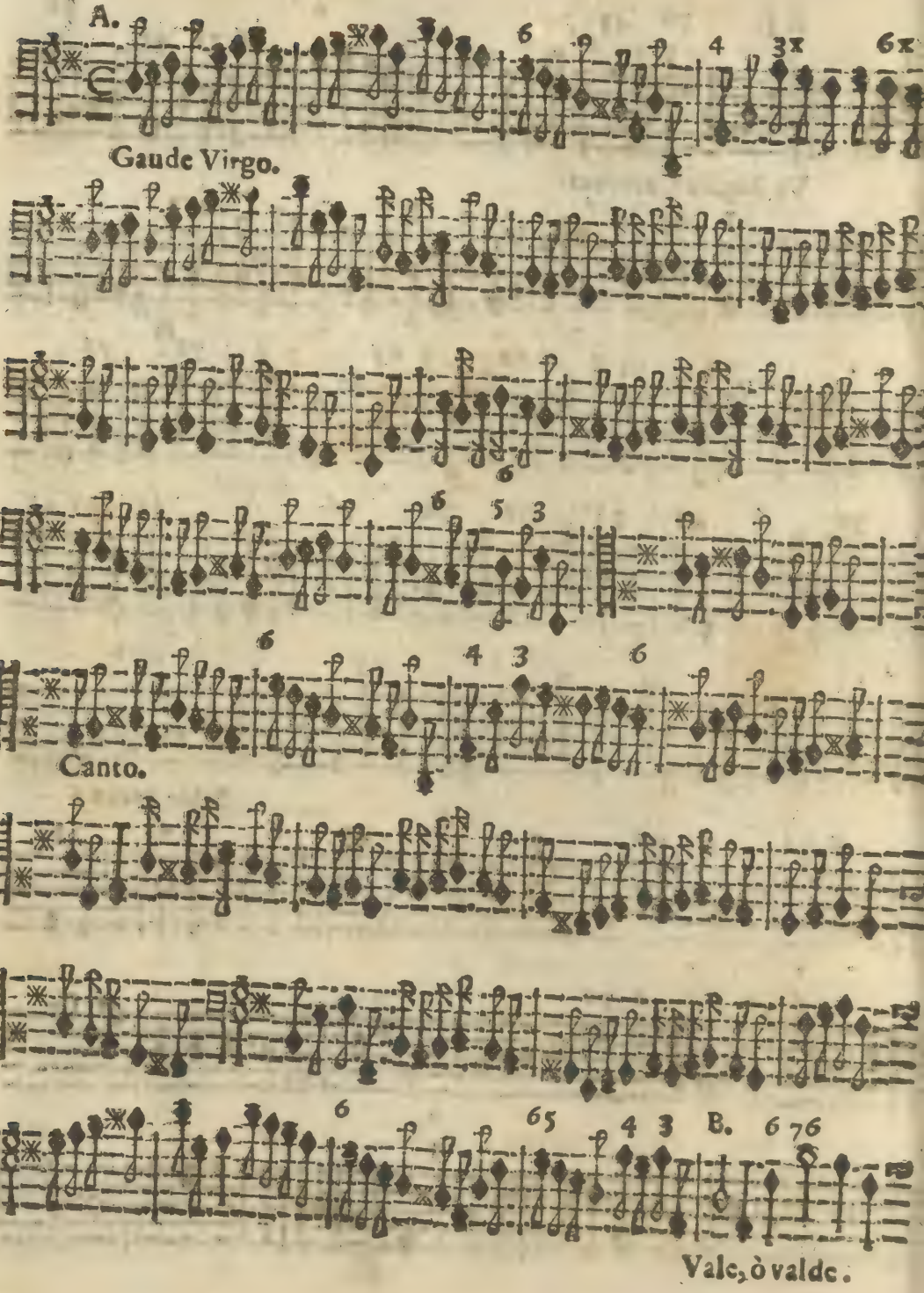

Rit.
Gloria
Rit.
Tutti.


E lu is
R t.
Si replica tre volte.


solo.
N manus
Tutti.
solo.
Tutti.
solo. Gloria
solo.
Tutti.
solo.
Vnc dimittis
Tutti.


43
4 3 solo.
6
Tu ti.
6 6
76
6 65 43 solo.
76
Gloria.
6
6 76
Tutti.
5
76
6
6 76
2
6 76♭
6
2 6
5
5 6
76
6 43x
2 6
6 7 43x
6
6
4
2
6
6 6 7
43


A
Ve Regina Cælorum
Salue radix


A.
6
4
3x
6x
Gaude Virgo.
6
6
5
3
6
4
3
6
Canto.
6
65
4
3
B.
6
7
6
Vale, ò valde.

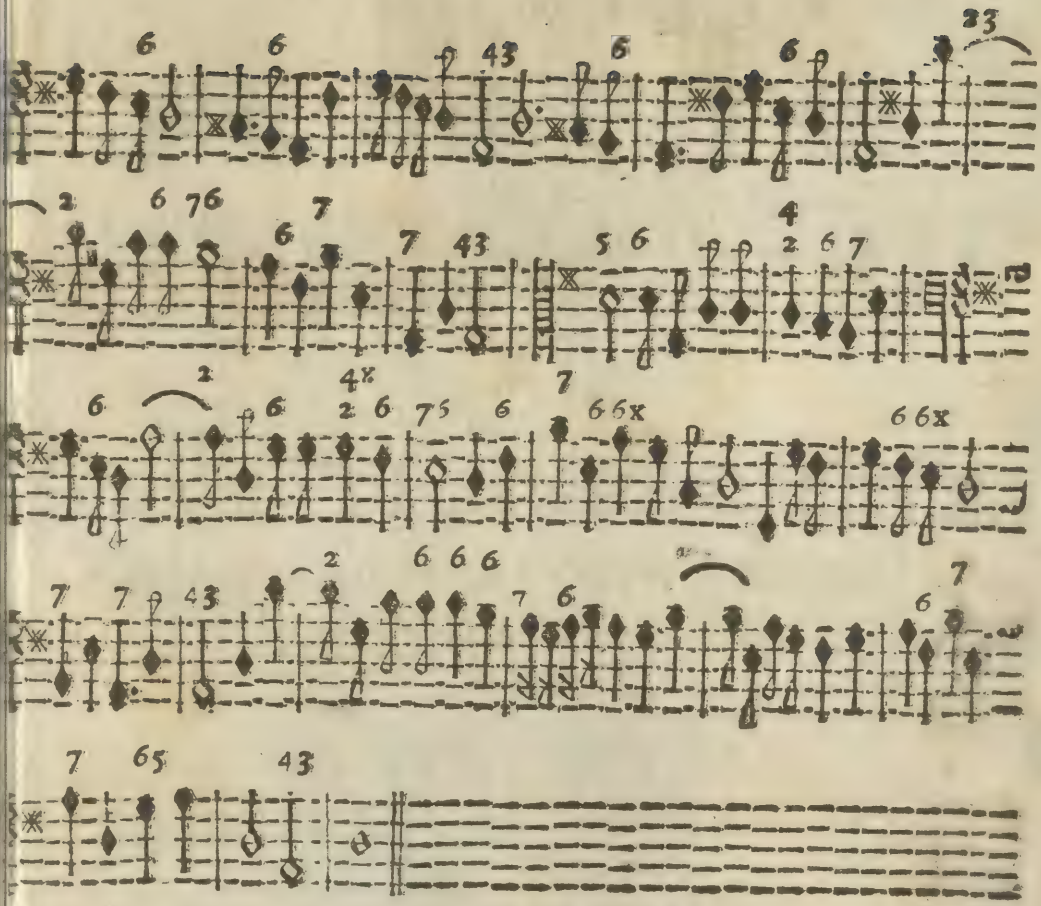


TAVOLA.

	Carte
Iube Domne.	5
Cum inuocarem.	7
In te Domine Speraui.	10
Qui habitat.	13
Ecce nunc.	16
Te lucis.	18
In manus tuas Domine.	19
Nunc dimitis	19
Aue Regina Cælorum.	21

IL FINE.

3

ORGANO

TRIBVTO DISACRI CONCERTI

A II. III. E IV. VOCI

OPERA XXIII.

DI

MAVRITIO CAZZATTI,

Maestro di Cappella in S. Petronio di Bologna,

Et Accademico Eccitato.

R.C.M. London

IN ANVERSA,

Presso i Heredi di Pietro Phalesio, al Rè David.

M. DC. LXIX.

BUS 14

CLARISSIMO AC SPECTABILI VIRO IOANNI BAPTISTAE HALBOS,

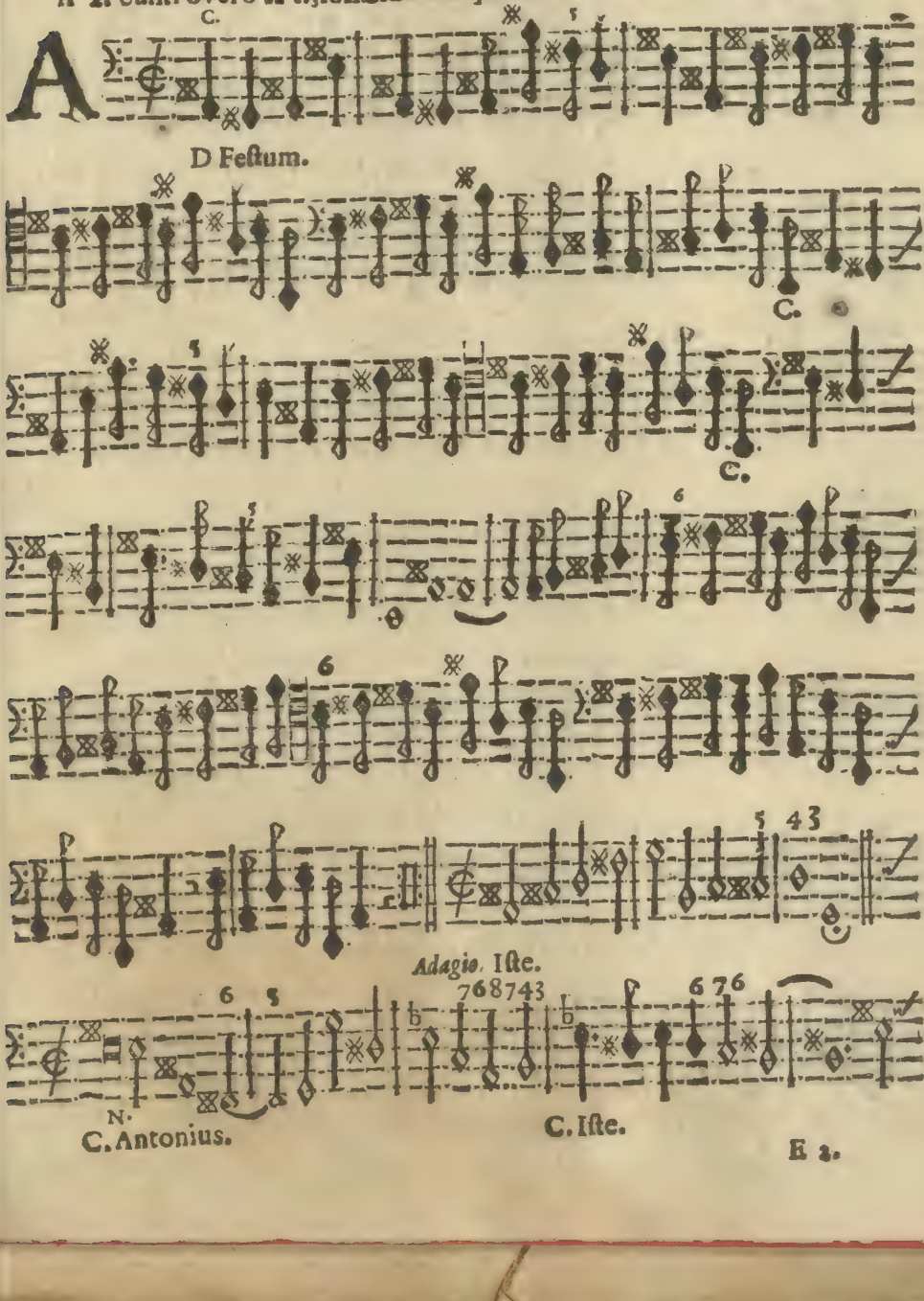
ARTIS MVSICÆ AMATORI PERITISSIMO.

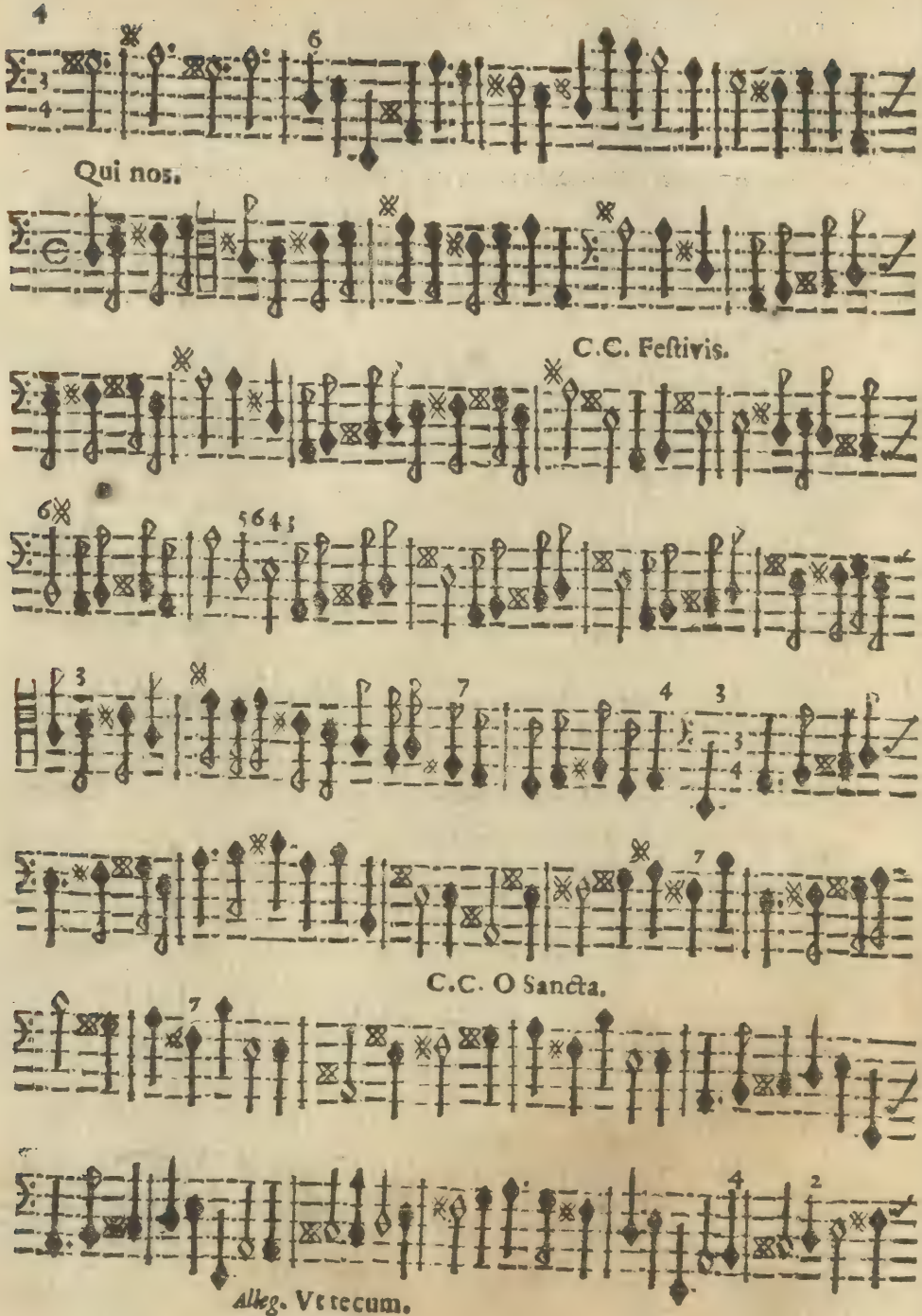
VTi Ars nõ habet inimicum, niſi ignorantem, ita qui eius aliquando peritiam ſunt adepti, neceſſe eſt, vt & ament, & dulcedine eorum animi perfundantur, tanto Majore, quãto præſtantior fuerit ars cui ſe dedidêrunt; quod ſi inter reliquas Muſica primum facile locum obtinet, mirãdum nõ eſt, quotquot eam colũt, etiam impenſe amare, Nam ſi *Movit Amphion lapides canendo* multo magis hominum corda, quibus (ut vult Auguſtinus) *Muſica id eſt ſcientia ſenſuſue bene modulandi, ad admonitionem magnæ rei Dei largitate conceſſa eſt*. Magna res eſt totum hoc univerſum, ſed quod muſica docet divinitatis eſſe velut organum, in quo ſummus ille Phonaſcus per creaturas omnes ſuaviſſime modulatur; & porro quid in cælis agunt tot Angelorũ Myriades, niſi laudes & gloriam Regis ſæculorũ concinere? ob hoc igitur etiam mortalibus data eſt Muſica, quò fletum & miſerias ſuas in hac lachrimarum valle temperent, ac jacentes animos erigant ad cæleſtem Hieruſalem & in terris æmulentur canentes in cælis. Tali tu animo Muſican colis Clariſſime Vir, vt ornamento ſit rebus tuis nõ impedimento, vt ſpiritum ſerijs intenſum, honeſtâ demum ac innocenti hac arte relaxes. Quo ergo potius eãt Muſici fœtus quos ætas hæc fert, quam ad talem parentem; Ego dum obſtetricãte prælo, eos in lucem profero, nullius nomini dicandos cenſui, quã tuo, qui Muſicam & Amas & ornas, Vale, & Diu felix vive

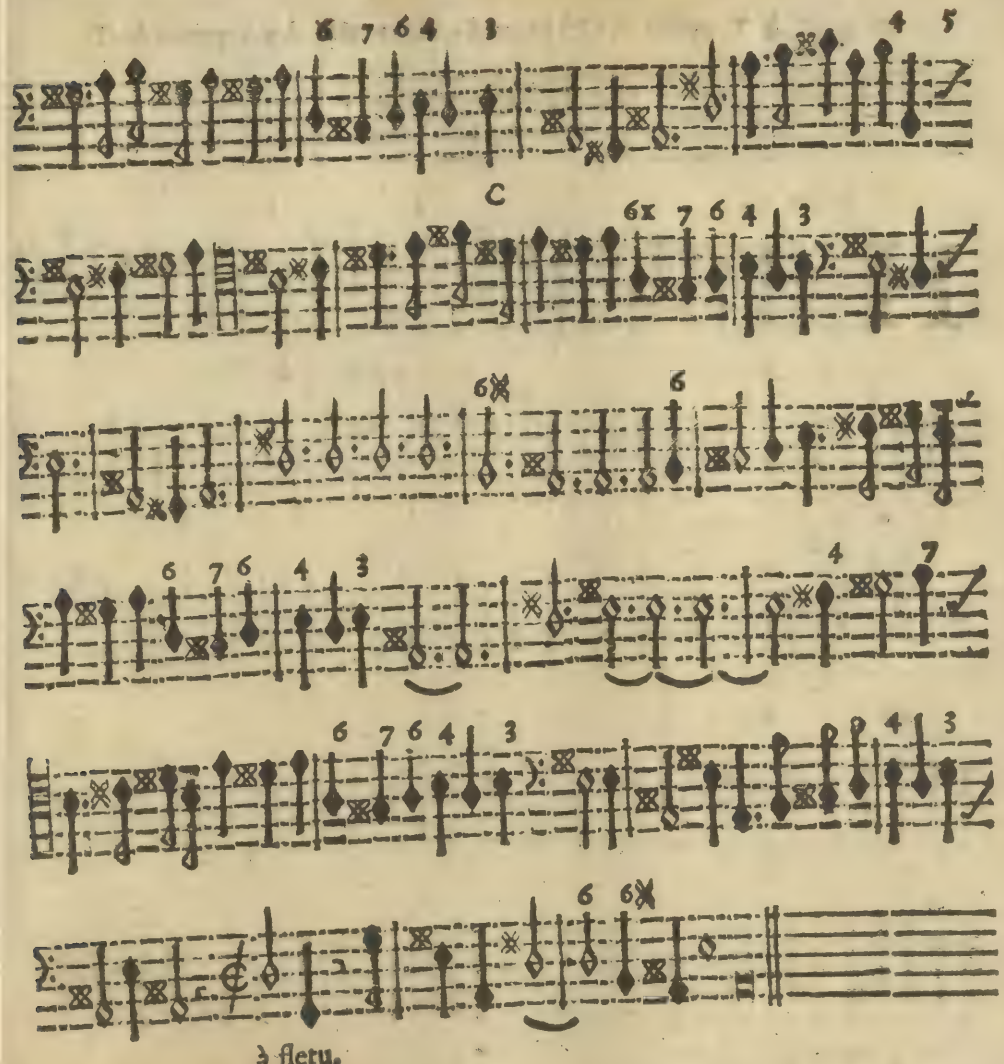
MARIA PHALESIA.

Epla. 18.

A 2. Canti overo A'ti, ſonando alla quinta Baſſa. ORGANO.

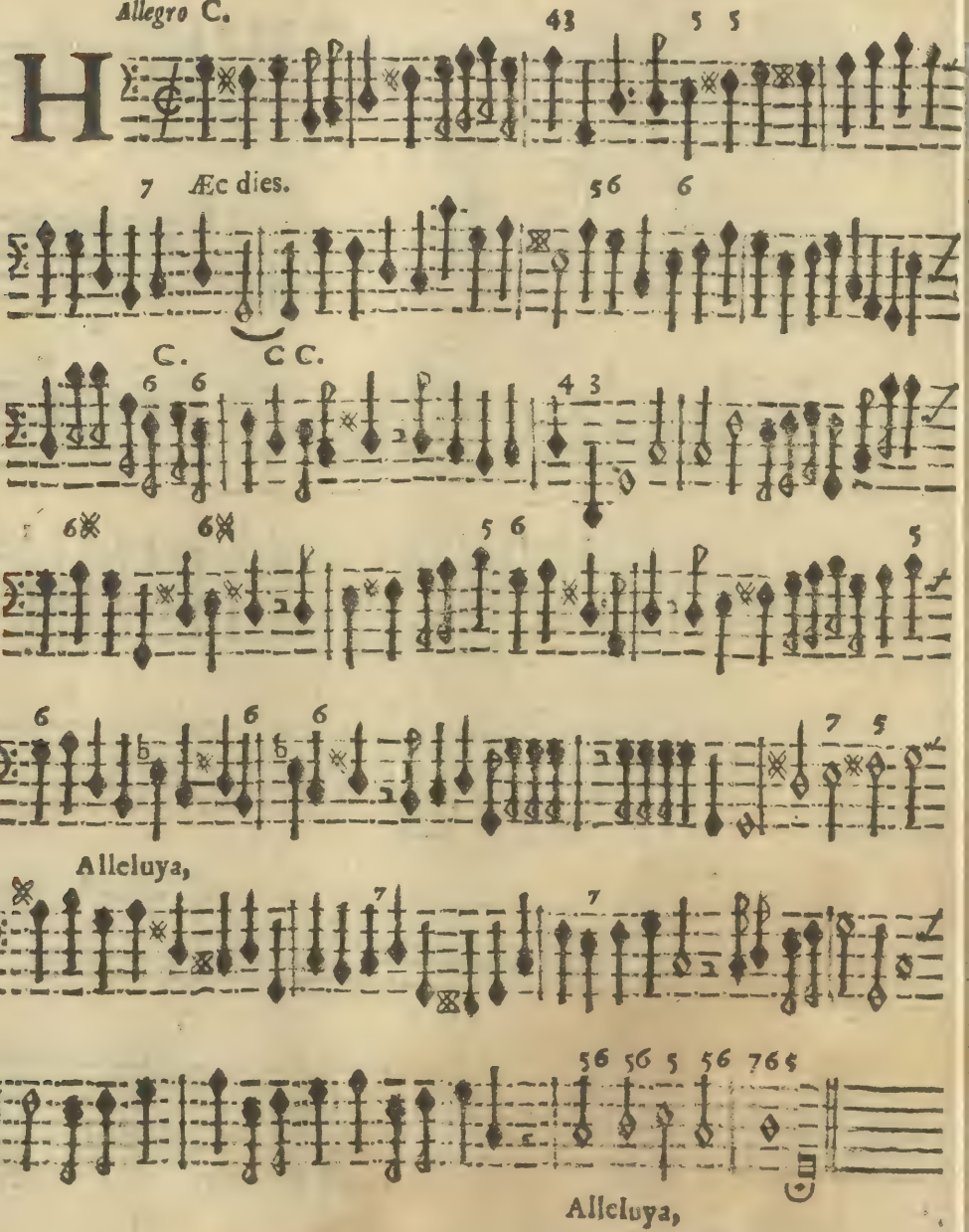



Qui nos.
C.C. Festivis.
C.C. O Sancta.
Alleg. Vt tecum.

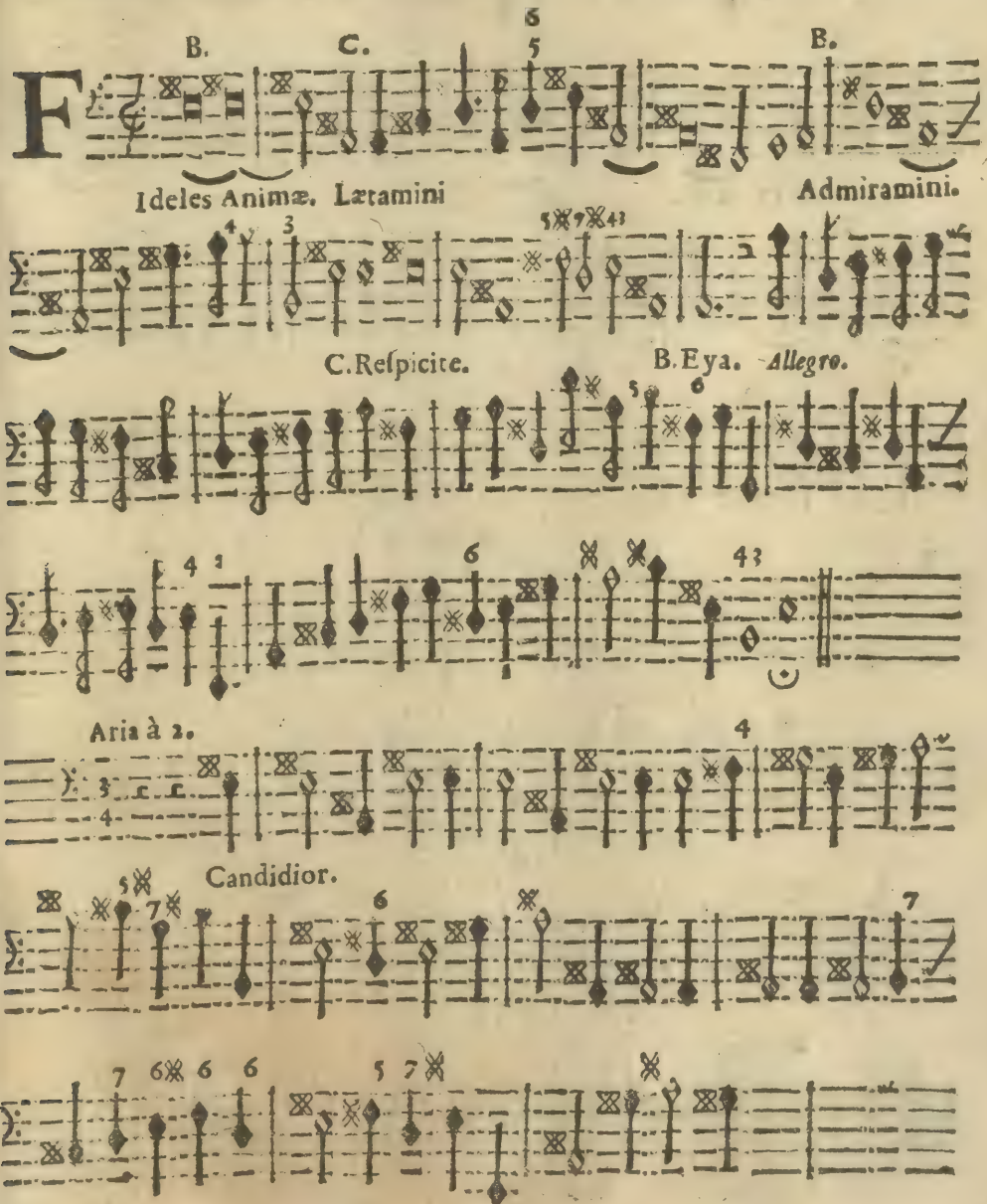

C
à fletu.

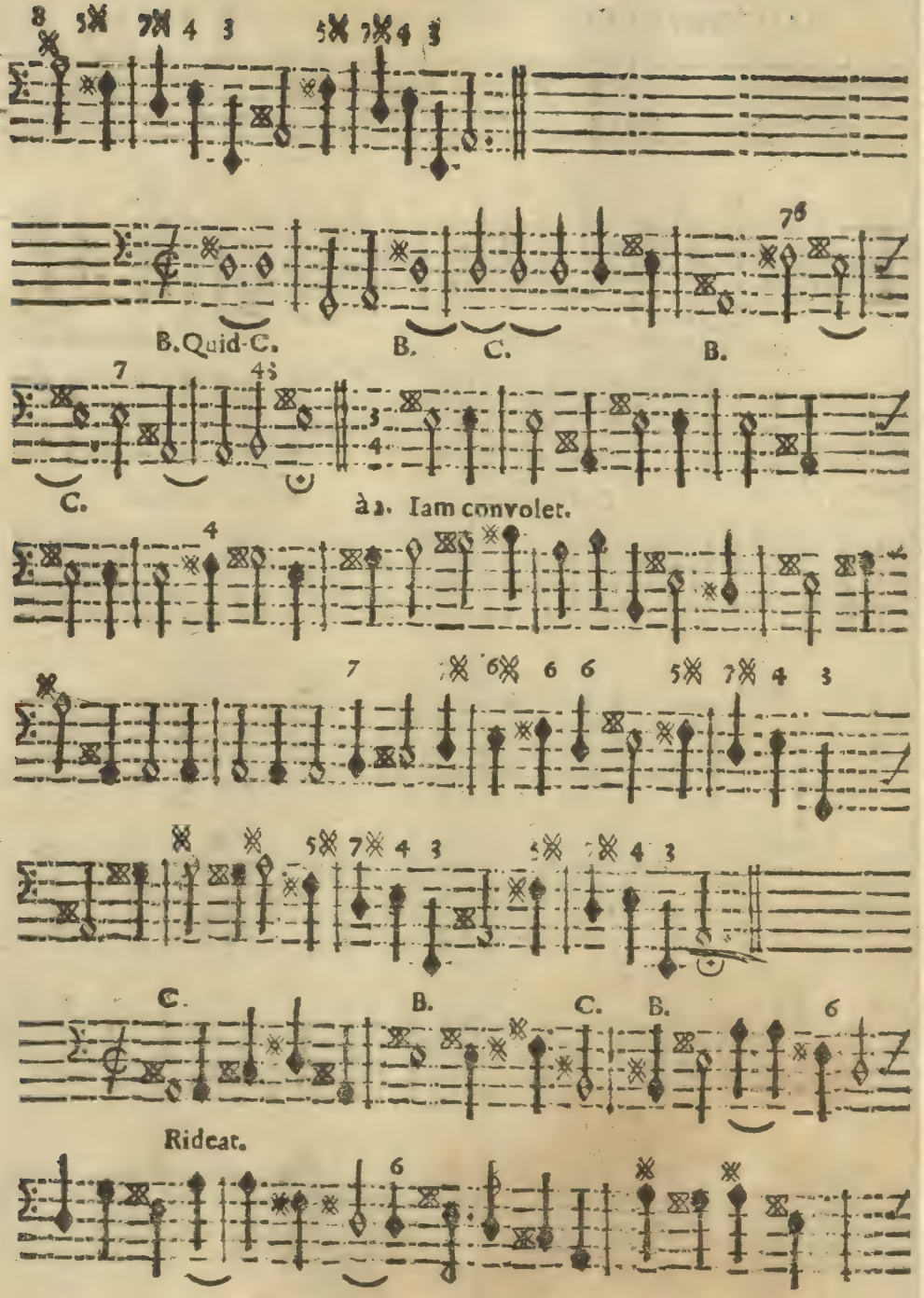
Per il giorno di Resurre. tione è per altri tempi.

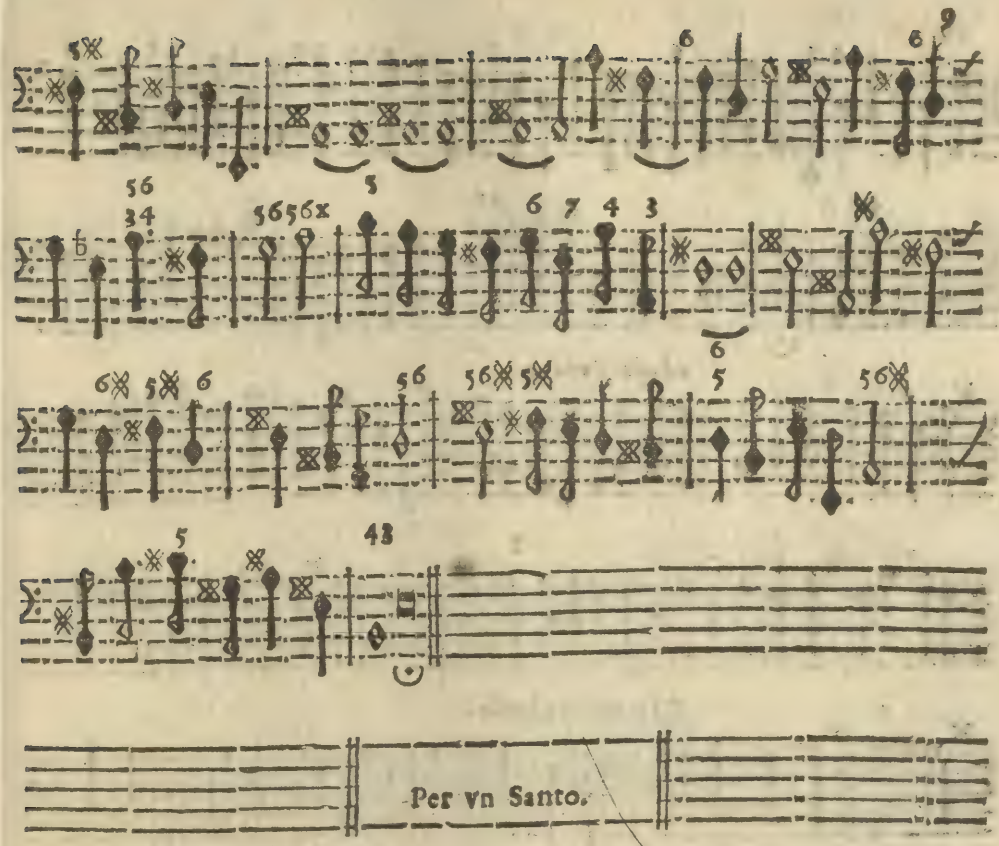
Allegro C.



Per qual sivoglia
sollennità.

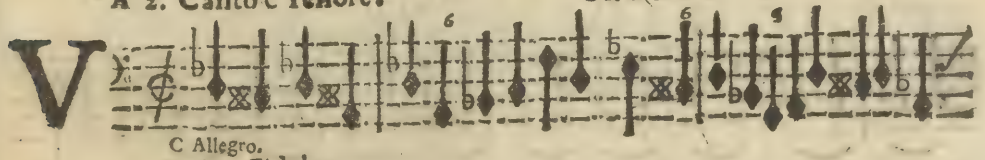



B. Quid C.
B.
C.
B.
C.
à 2. Iam convolet.
C.
B.
C.
B.
Rideat.



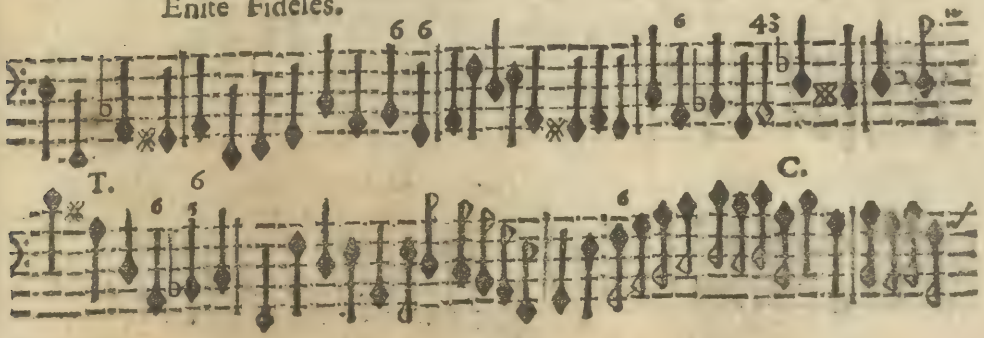
Per vn Santo.

A 2. Canto è Tenore. ORGANO 6

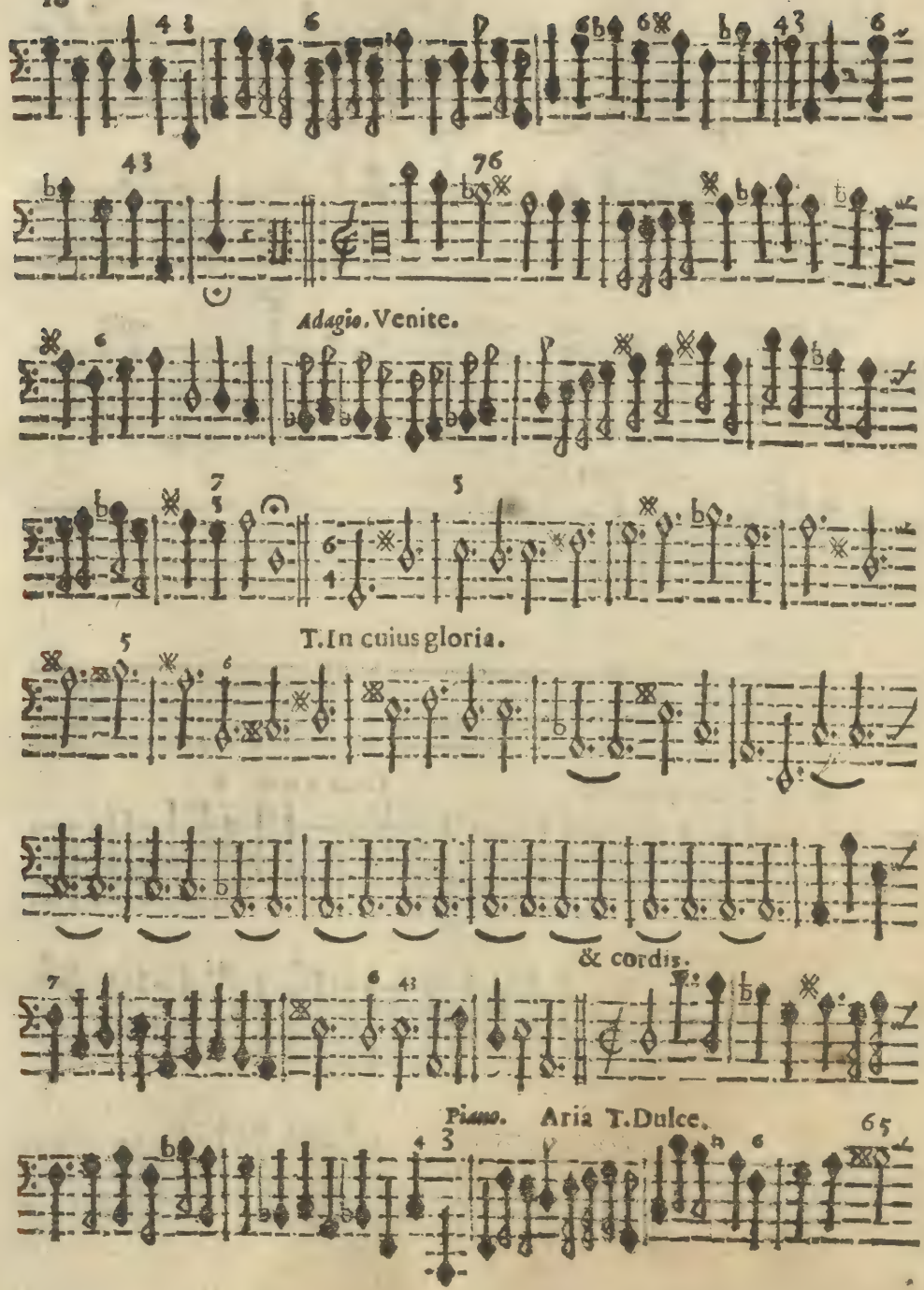


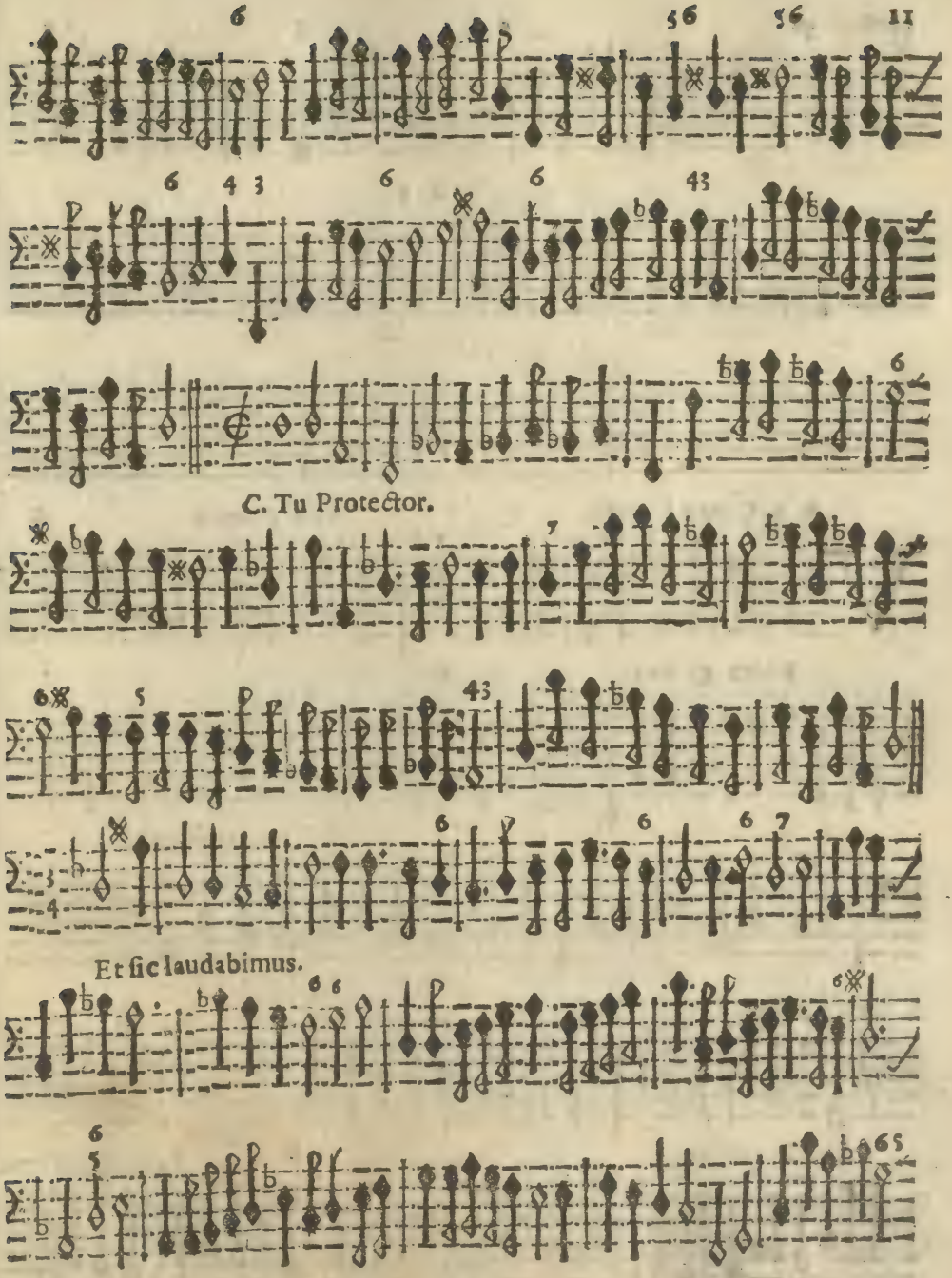
C Allegro.

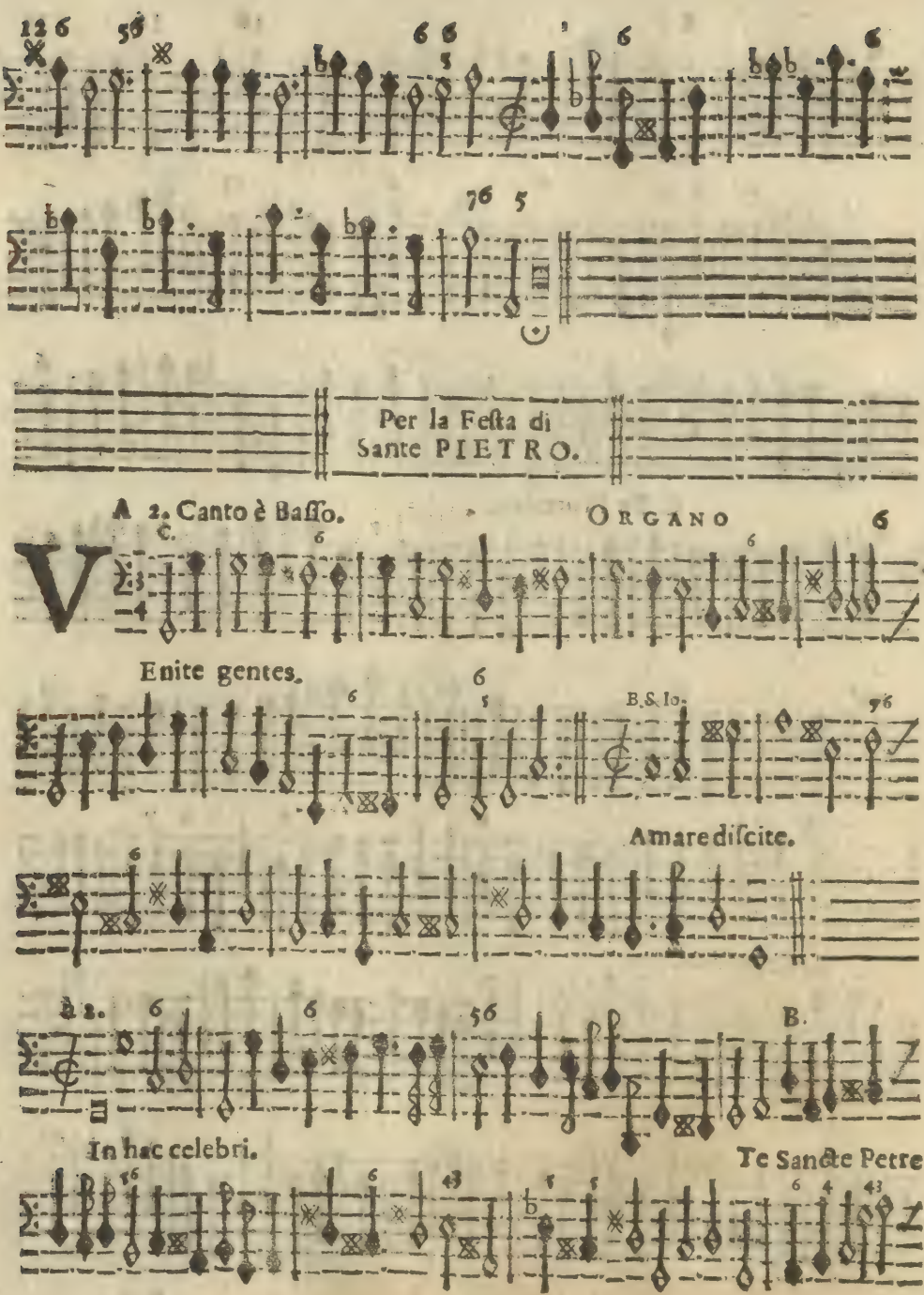
Enite Fideles.

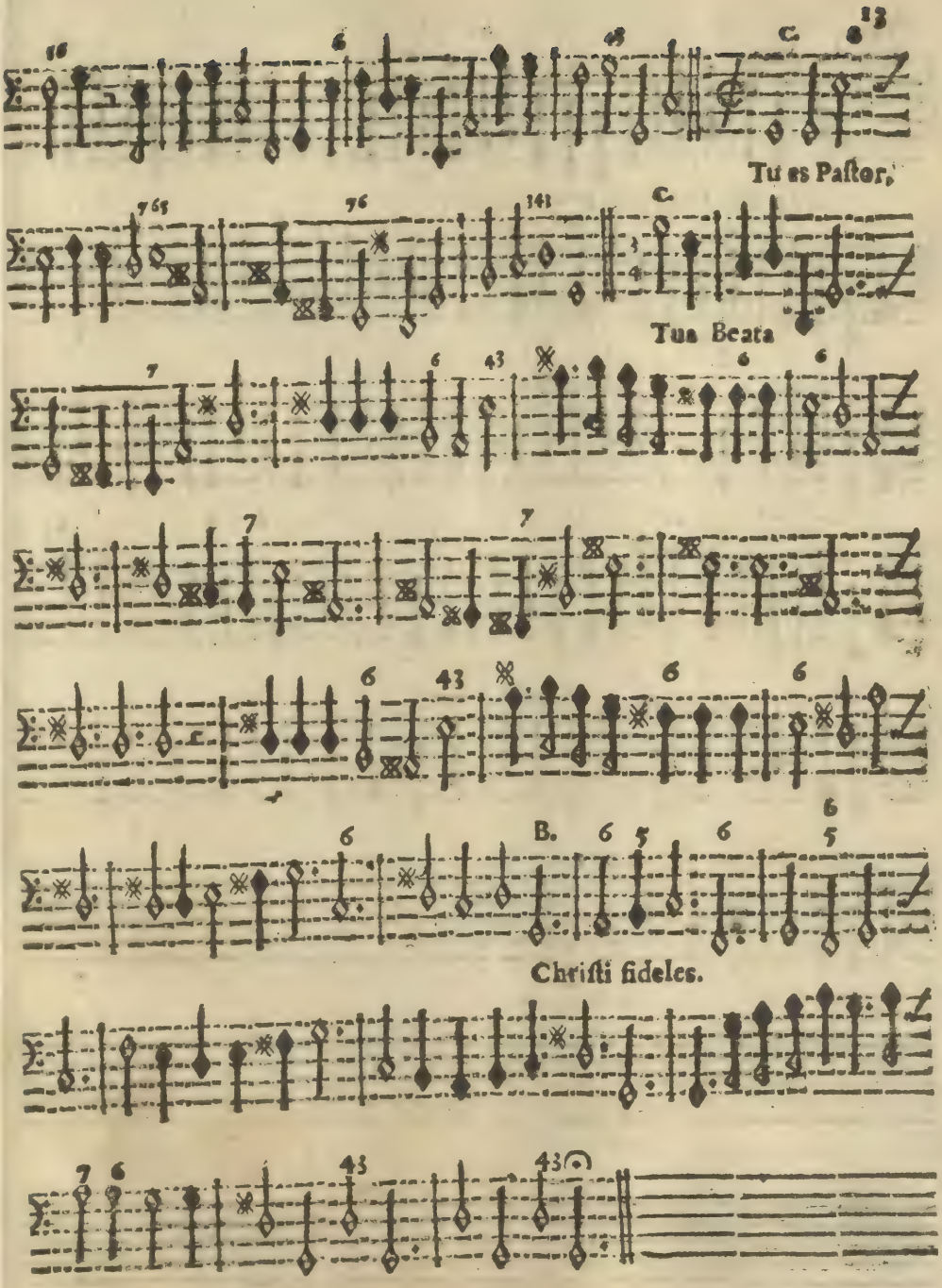


T. C.

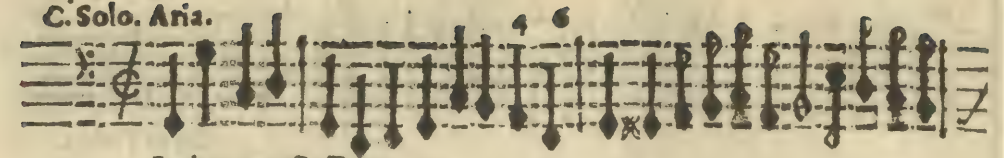

Adagio. Venite.
T. In cuius gloria.
& cordis.
Piano. Aria T. Dulce.


C. Tu Protector.
Et sic laudabimus.

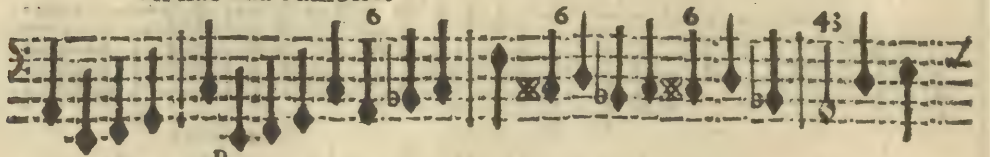

Per la Festa di
Sante PIETRO.
A 2. Canto è Baſſo.
ORGANO
Enite gentes.
B.S.Io.
Amare diſcite.
à 2.
B.
In hac celebri.
Te Sancte Petre


Tu es Pastor,
Tua Beata
B.
Christi fideles.

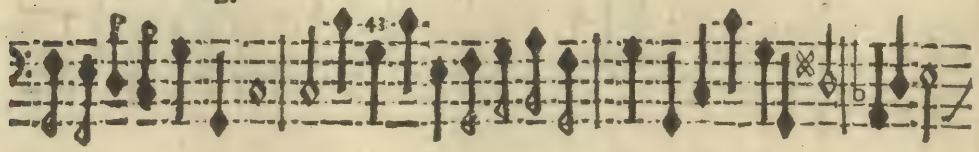
C. Solo. Aria.

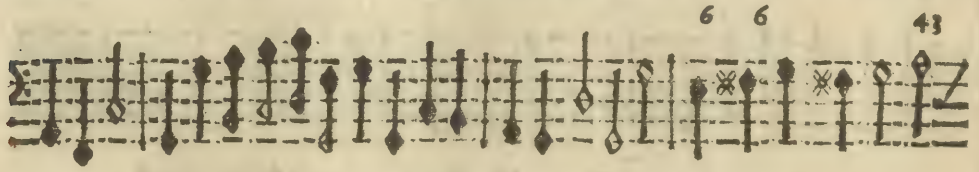


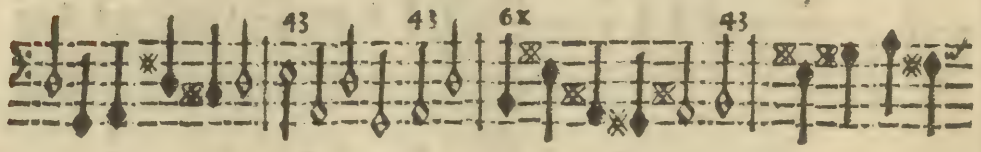
In hac tua Paſſione.

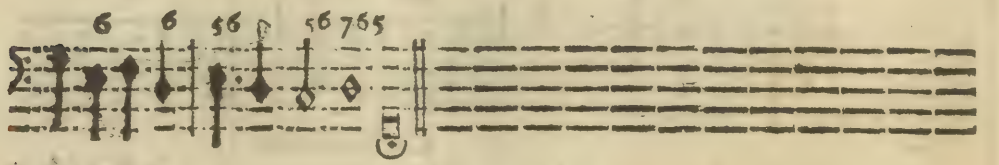


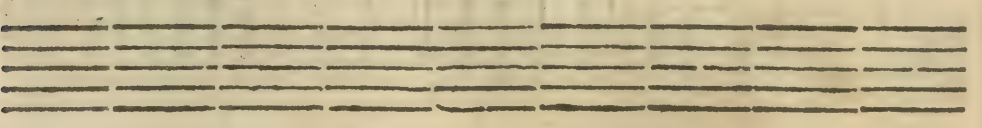
B.

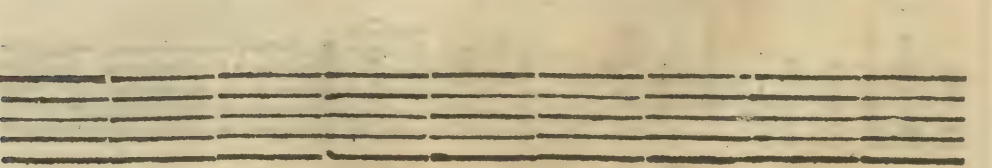






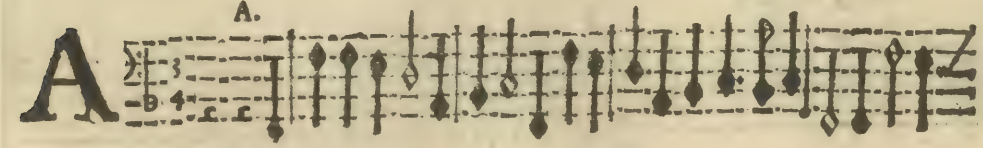




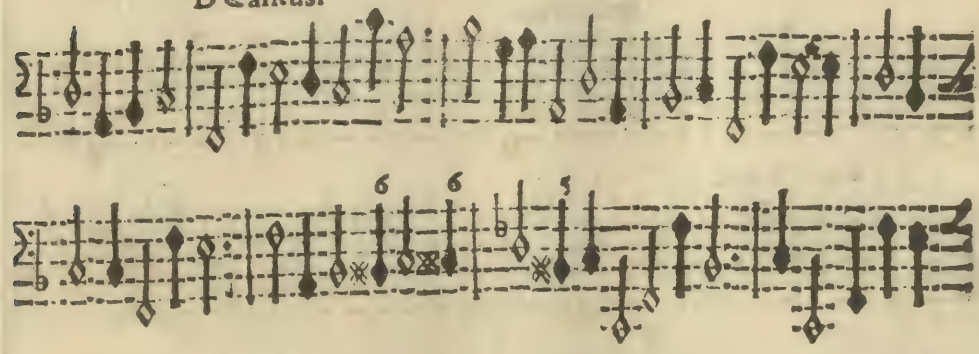


Per la Nascita
di N. N.

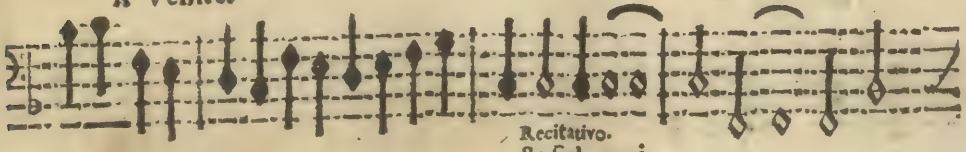
A.



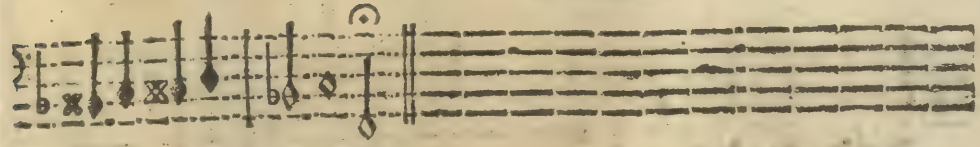
D Cantus.

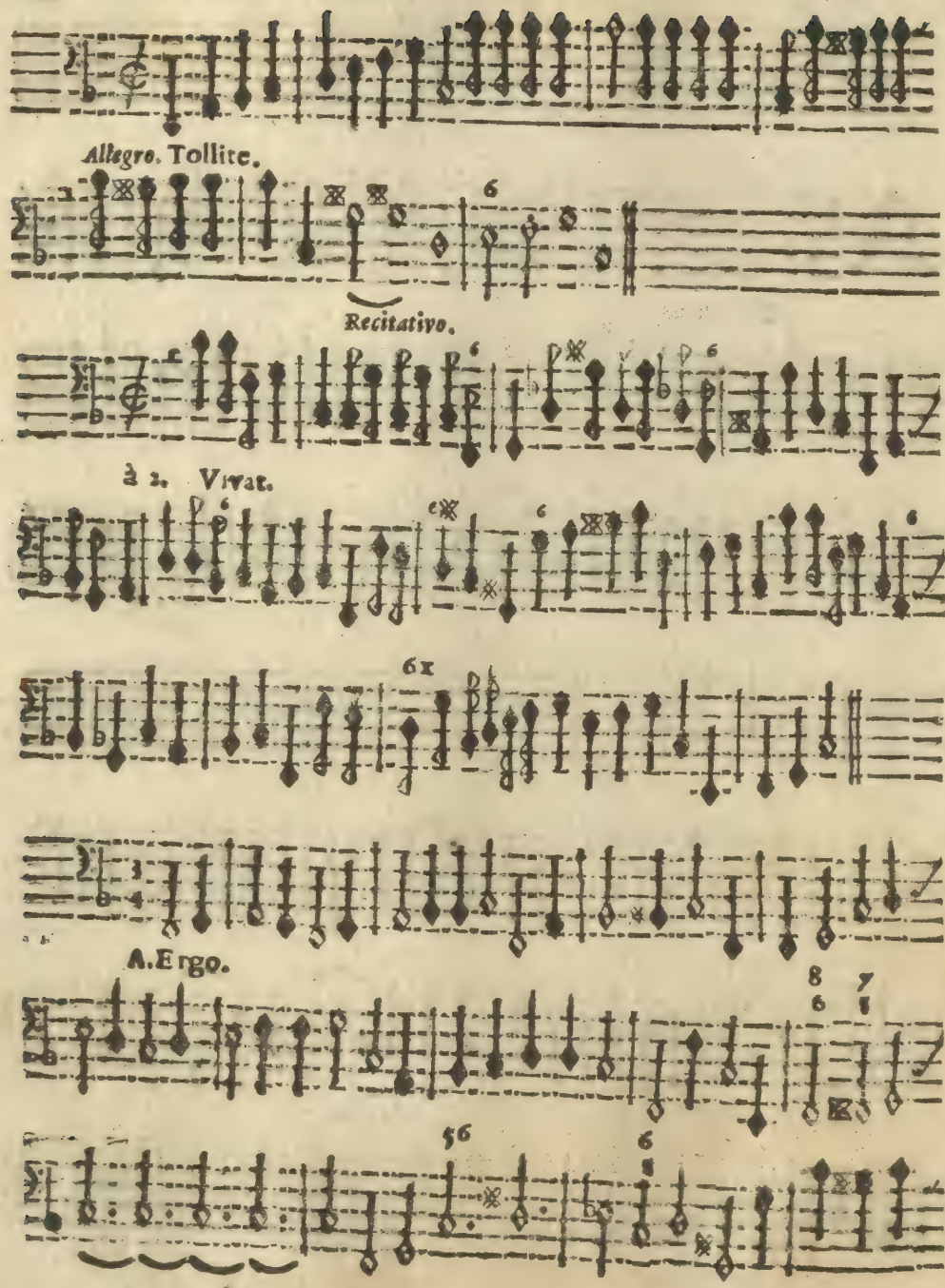


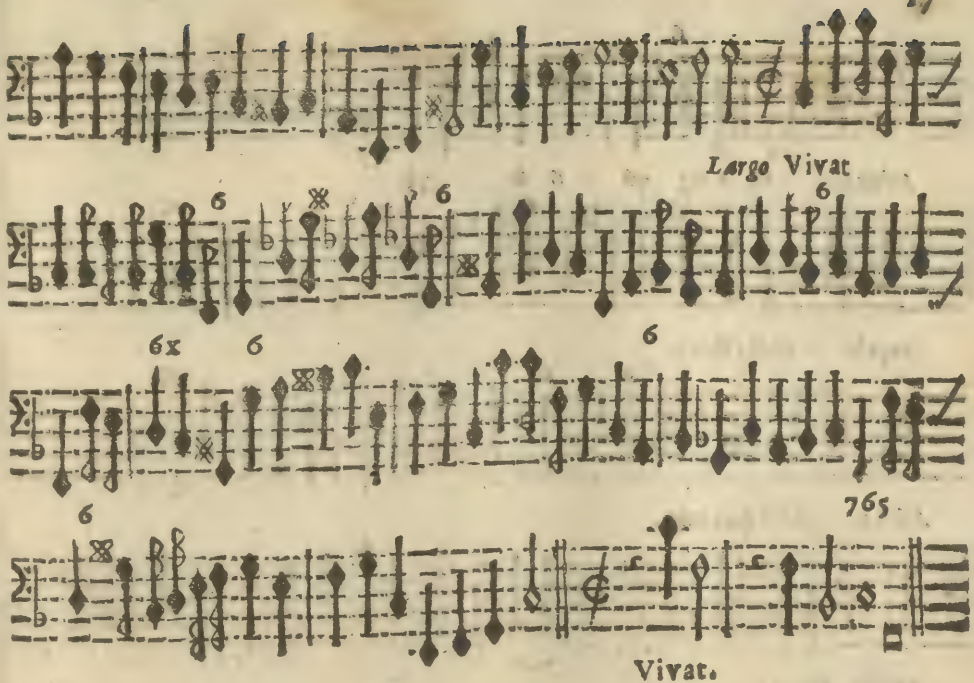
A Venite.



Recitativo.
& solemni.



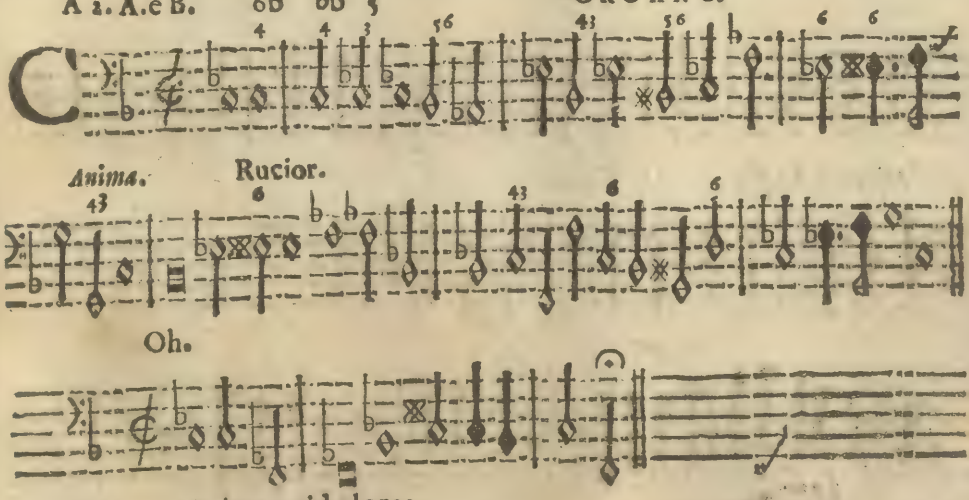

Allegro. Tollite.
Recitativo.
à 2. Vivat.
A. Ergo.

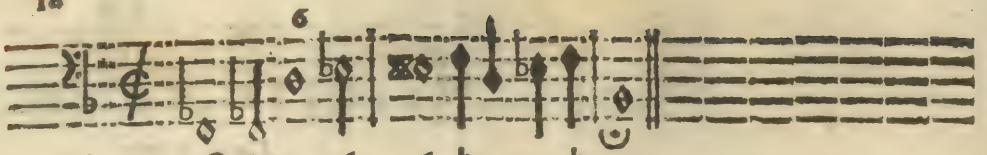


ANGELO è ANIMA, Per ogni tempo.

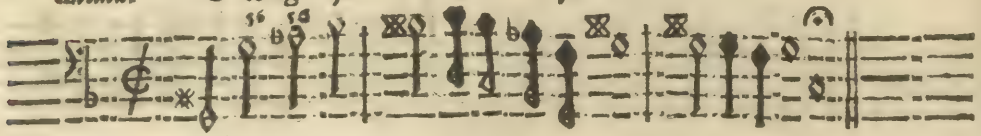
A 2. A. è B.

ORGANO.

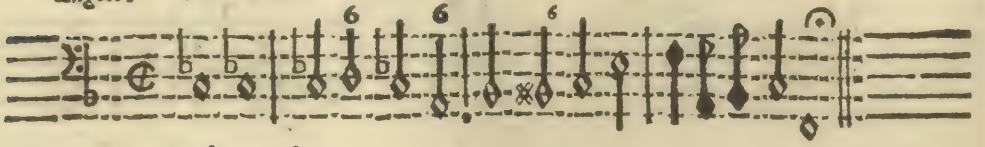




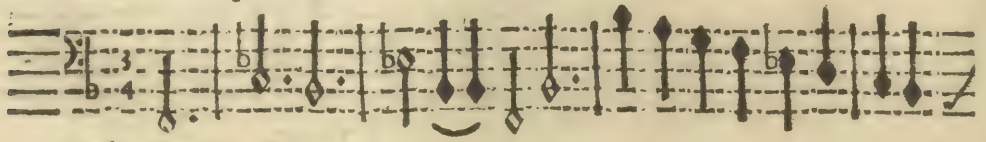
Anima. O Ang



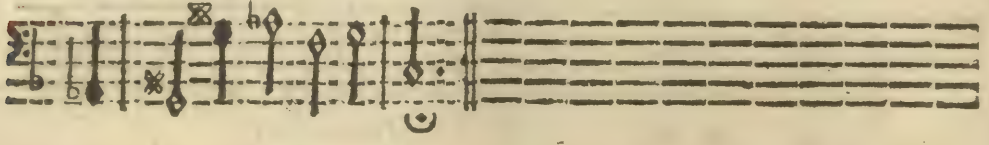
Angelo. Noli flere.

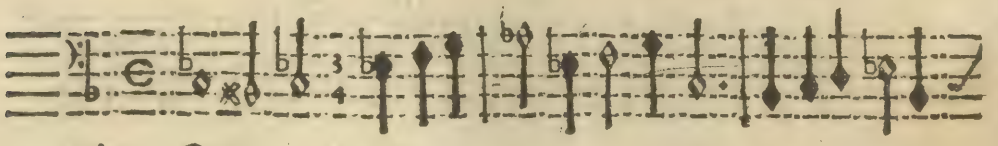


Anima. Sed quando.

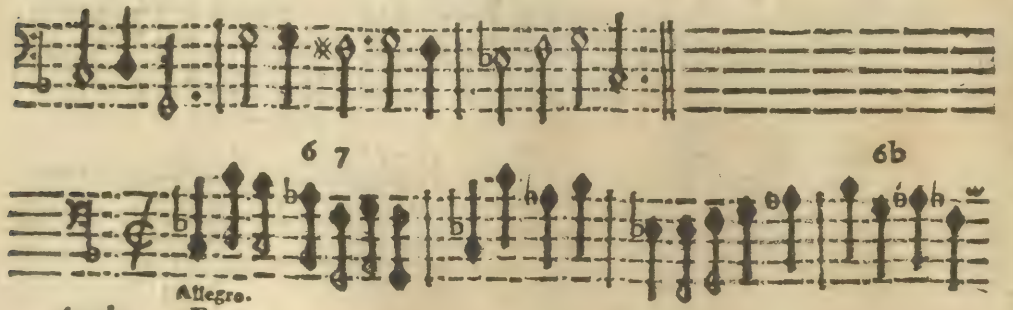


Angelo. Pro te.



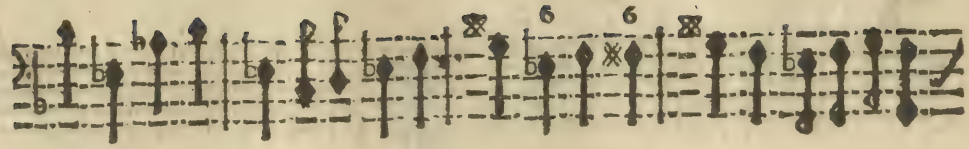


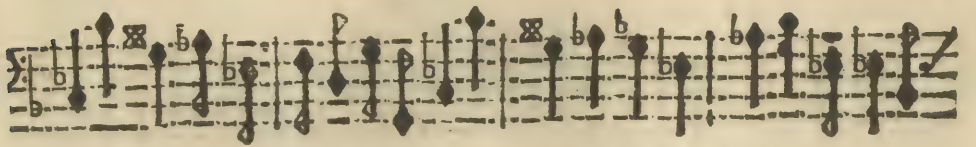
Anima. O vos, Orate.



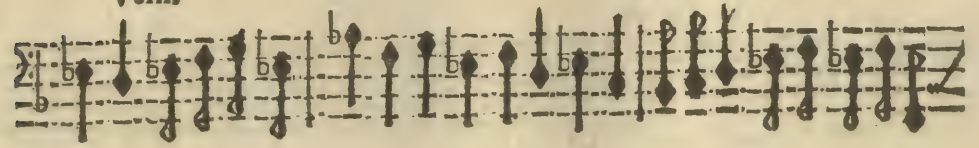
Allegro.

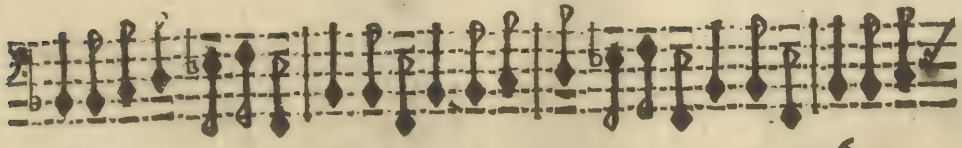
Angelo. Eya.



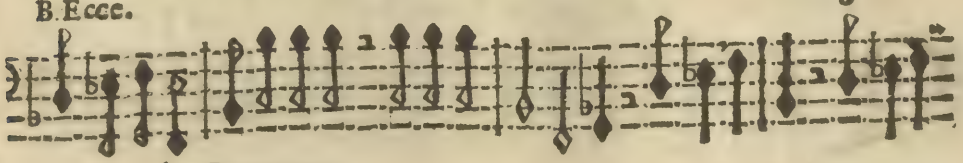


Veni.

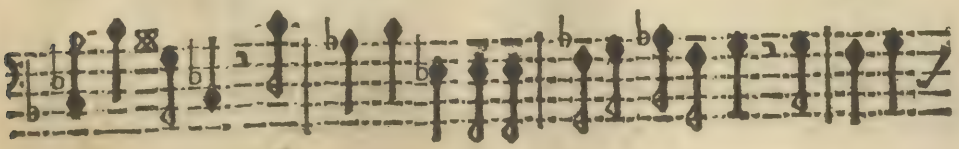


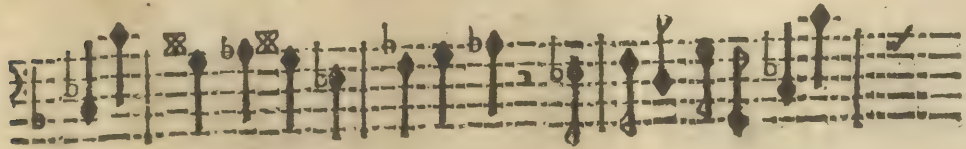


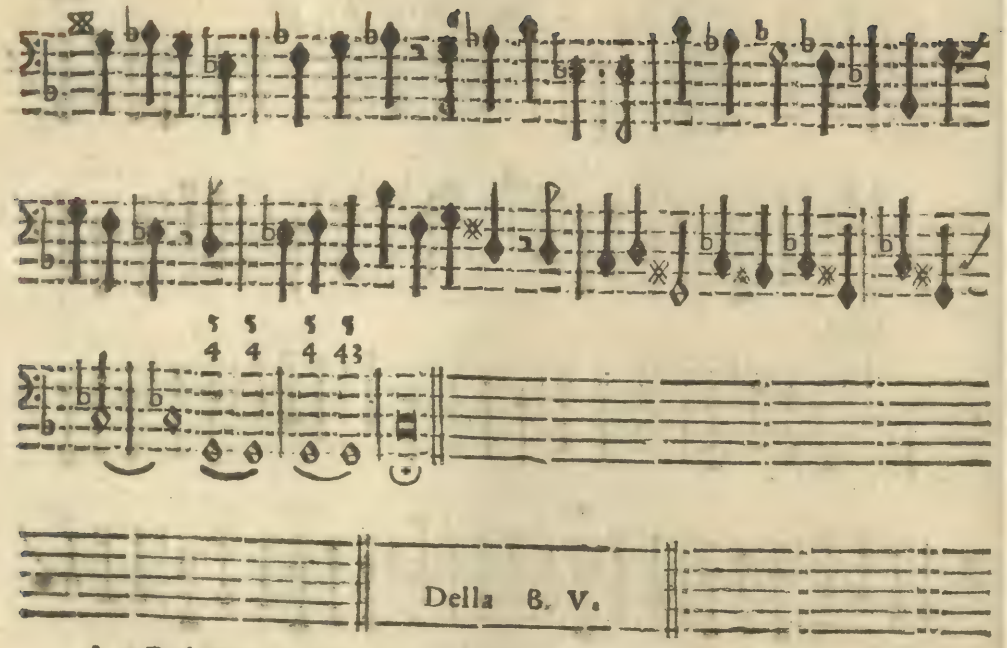
B. Eccc.



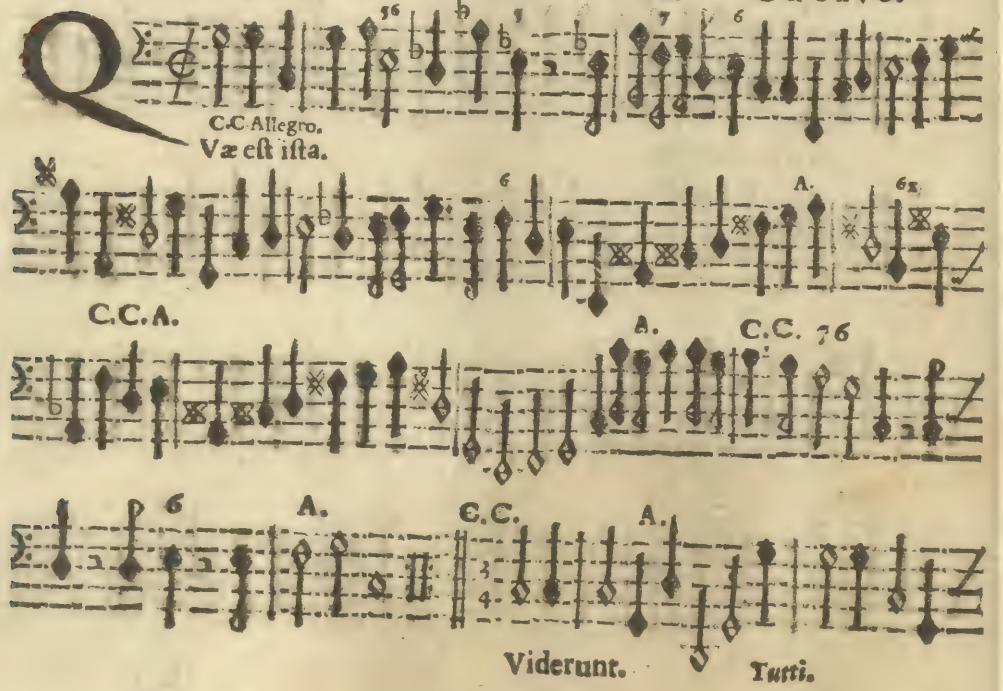
à 2. Cantemus.

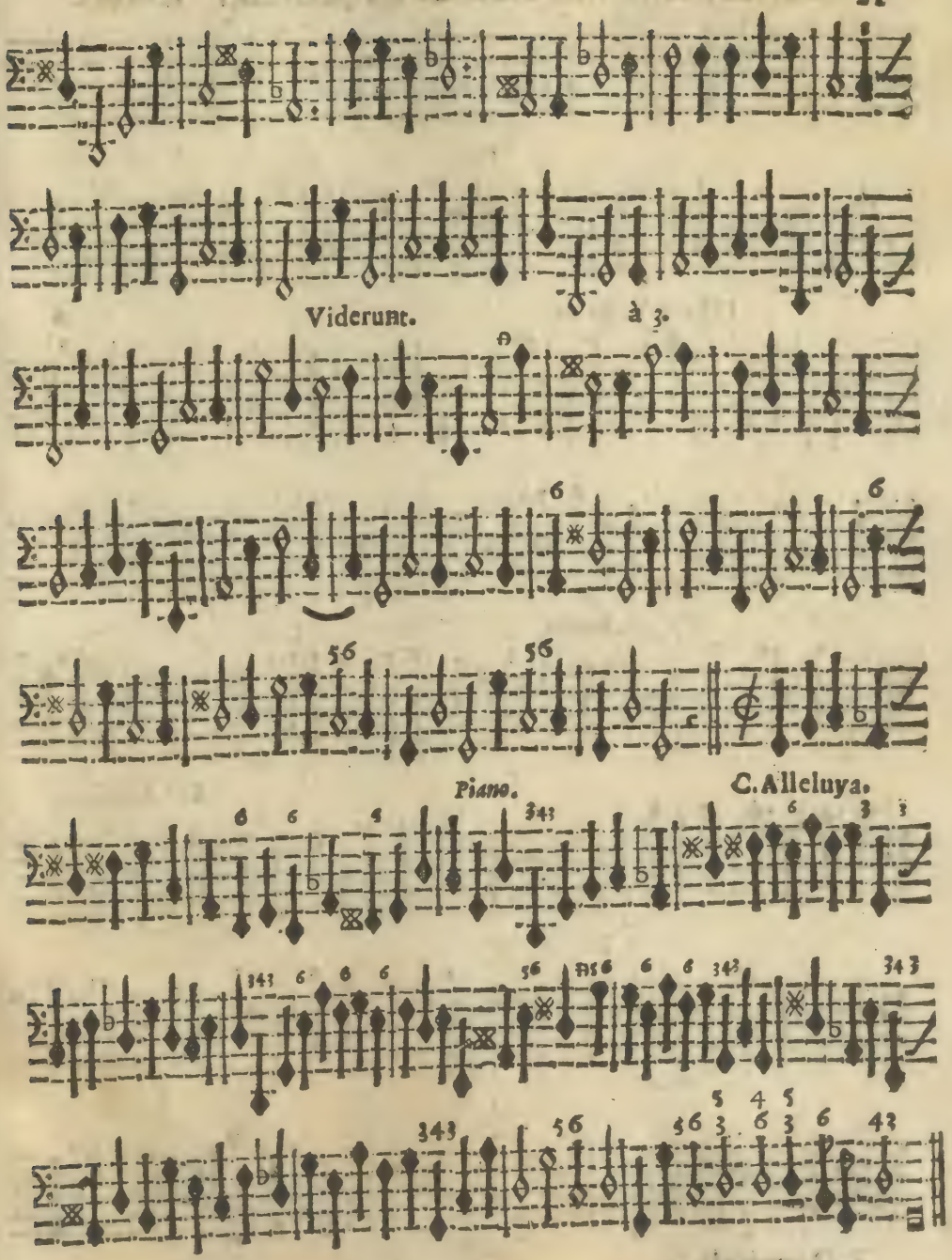




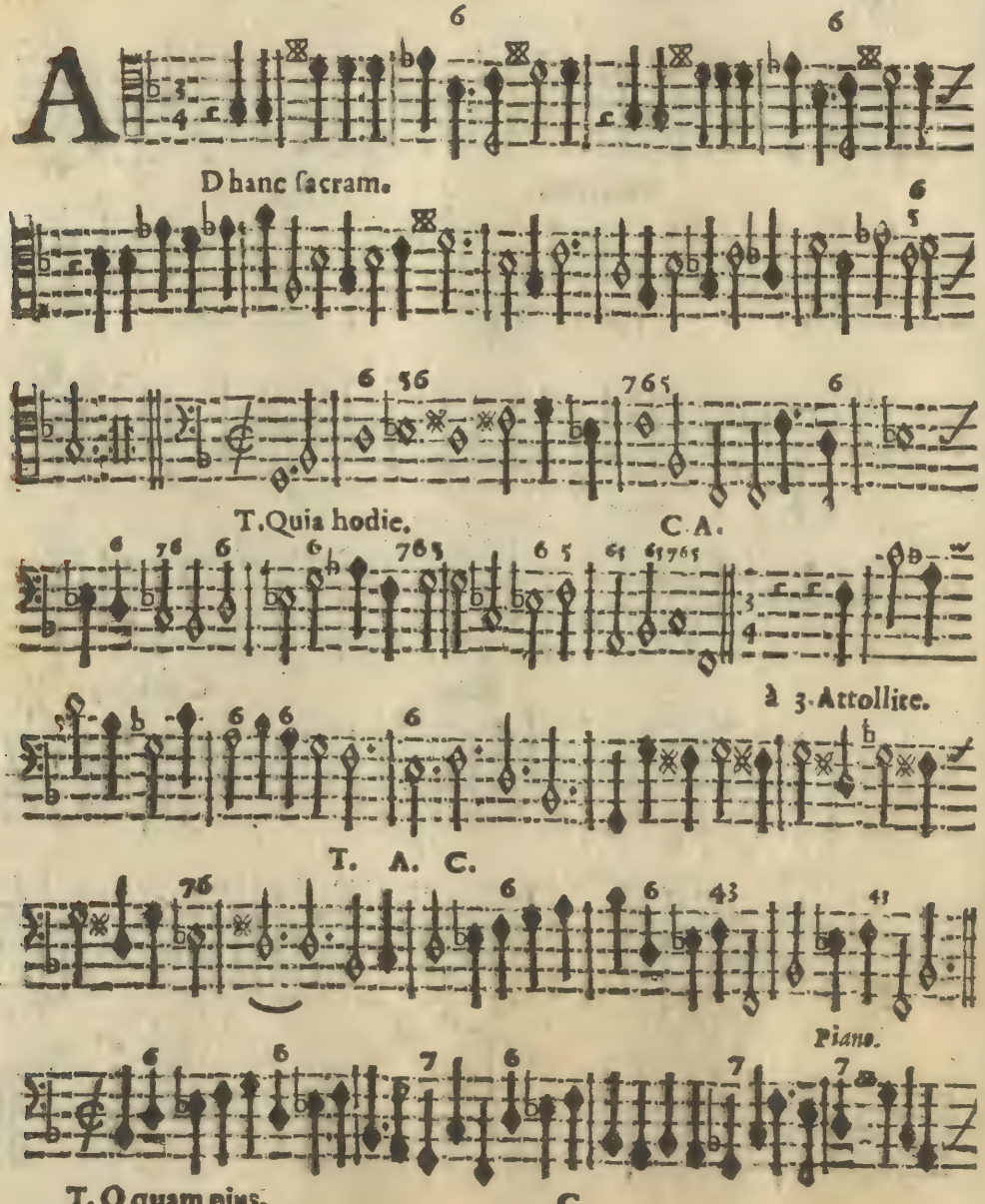


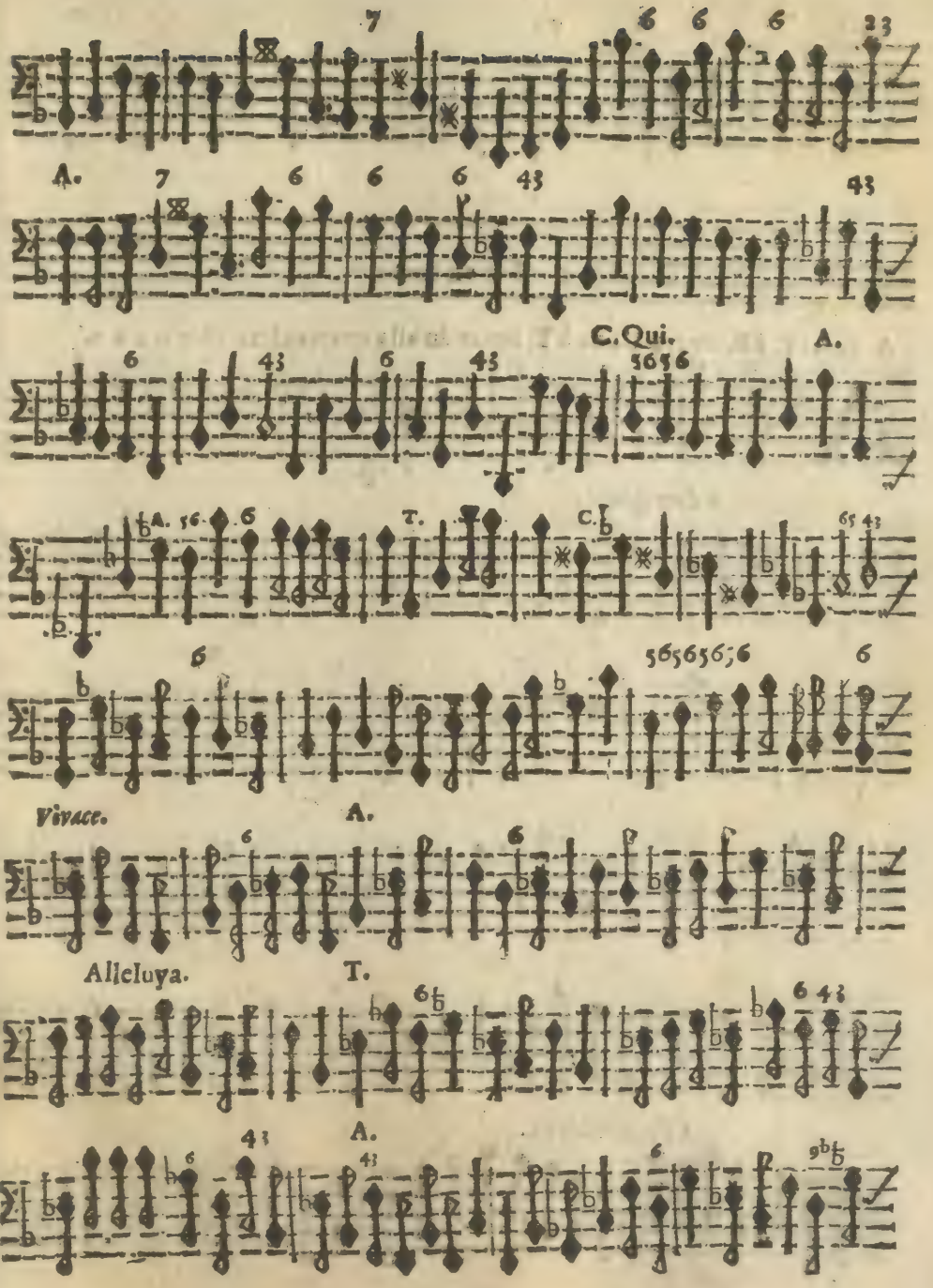
A 3. Doi Canti è Alto. overo doi Tenori è Basso. ORGAVO.

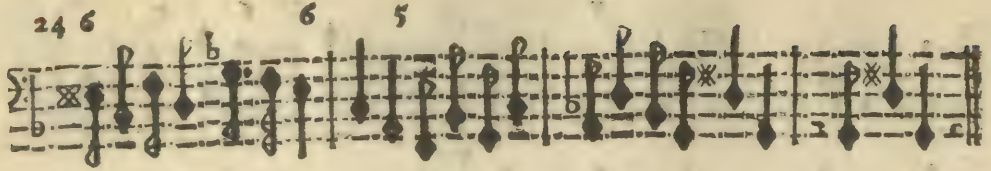



Viderunt.
à 3.
Piano.
C. Alleluya.

P. r v. Sacerdote novello overo per qual si voglia Solennità.

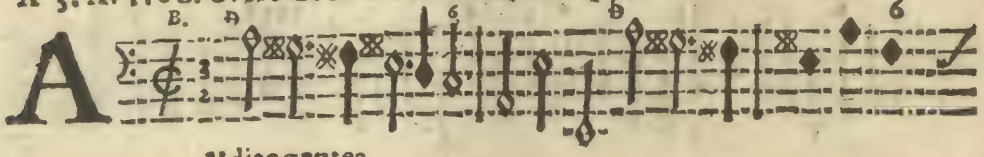



A.
C. Qui.
A.
T.
C.
Vivace.
A.
Allcluya.
T.
A.

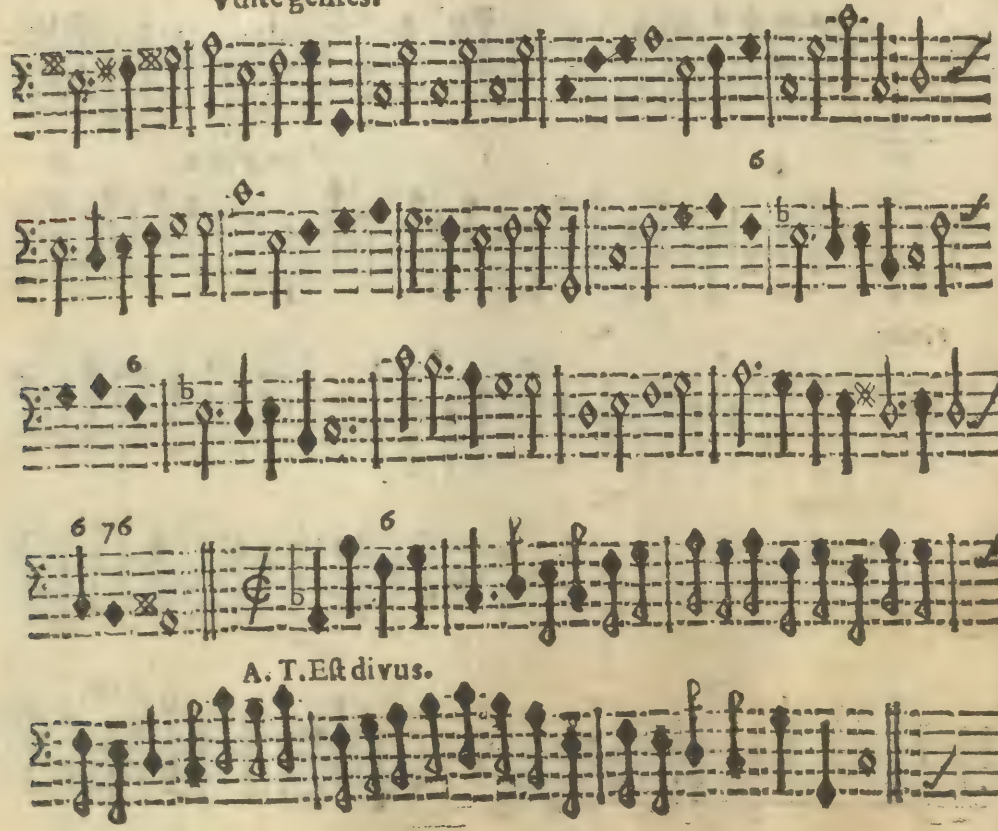


Per vn Santo.

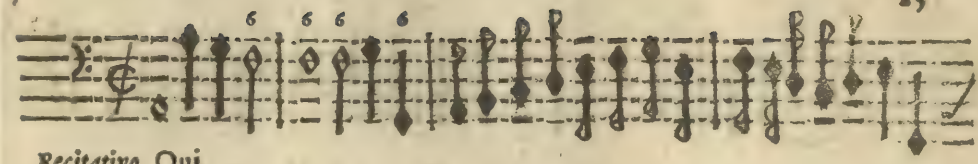
A 3. A. T. è B. overo C. A. è T. sonando alla quarta alta. ORGANO.



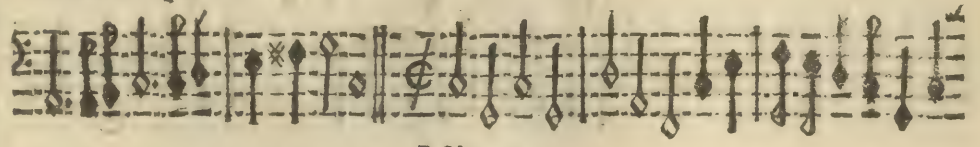
Vdite gentes.



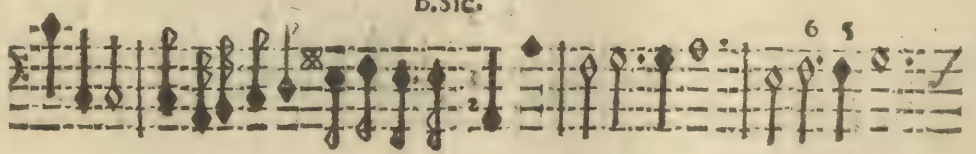
A. T. Est divus.



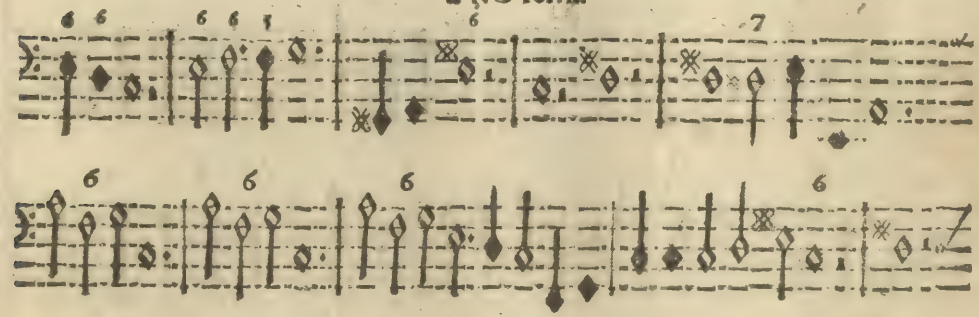
Recitativo. Qui



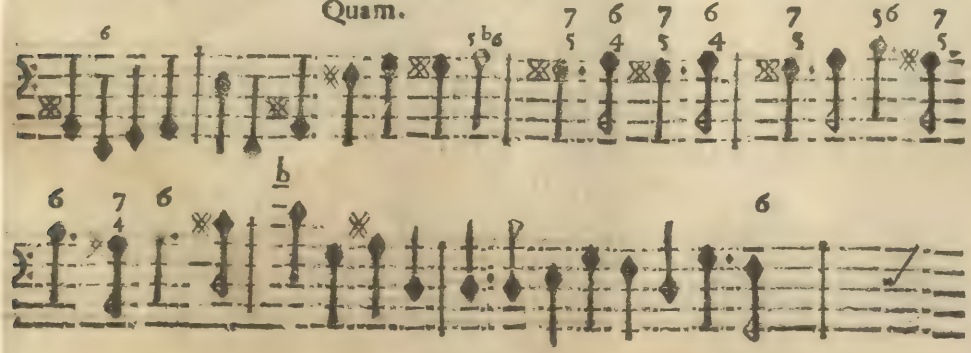
B. Sic.



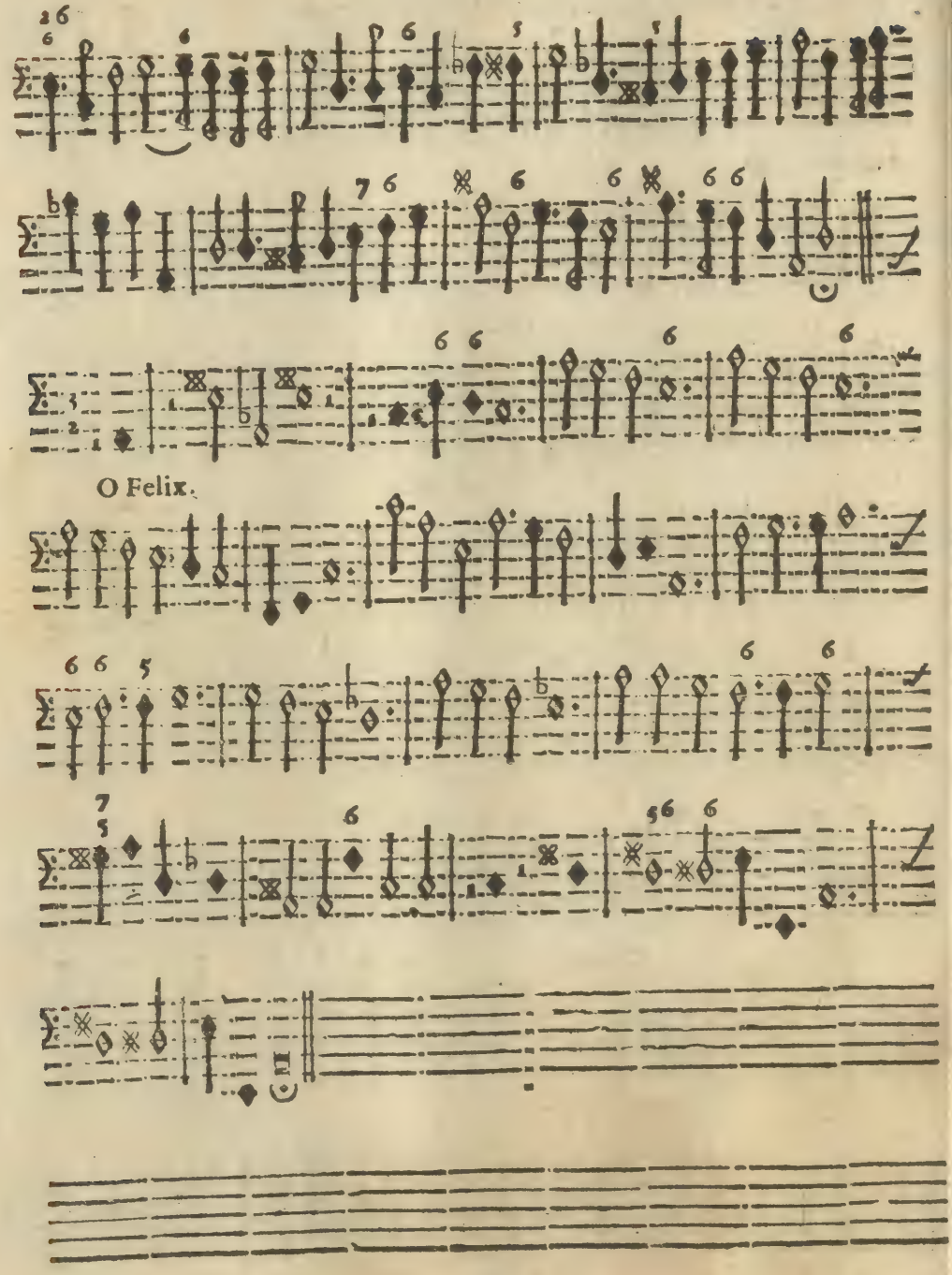
à 3. O felix.



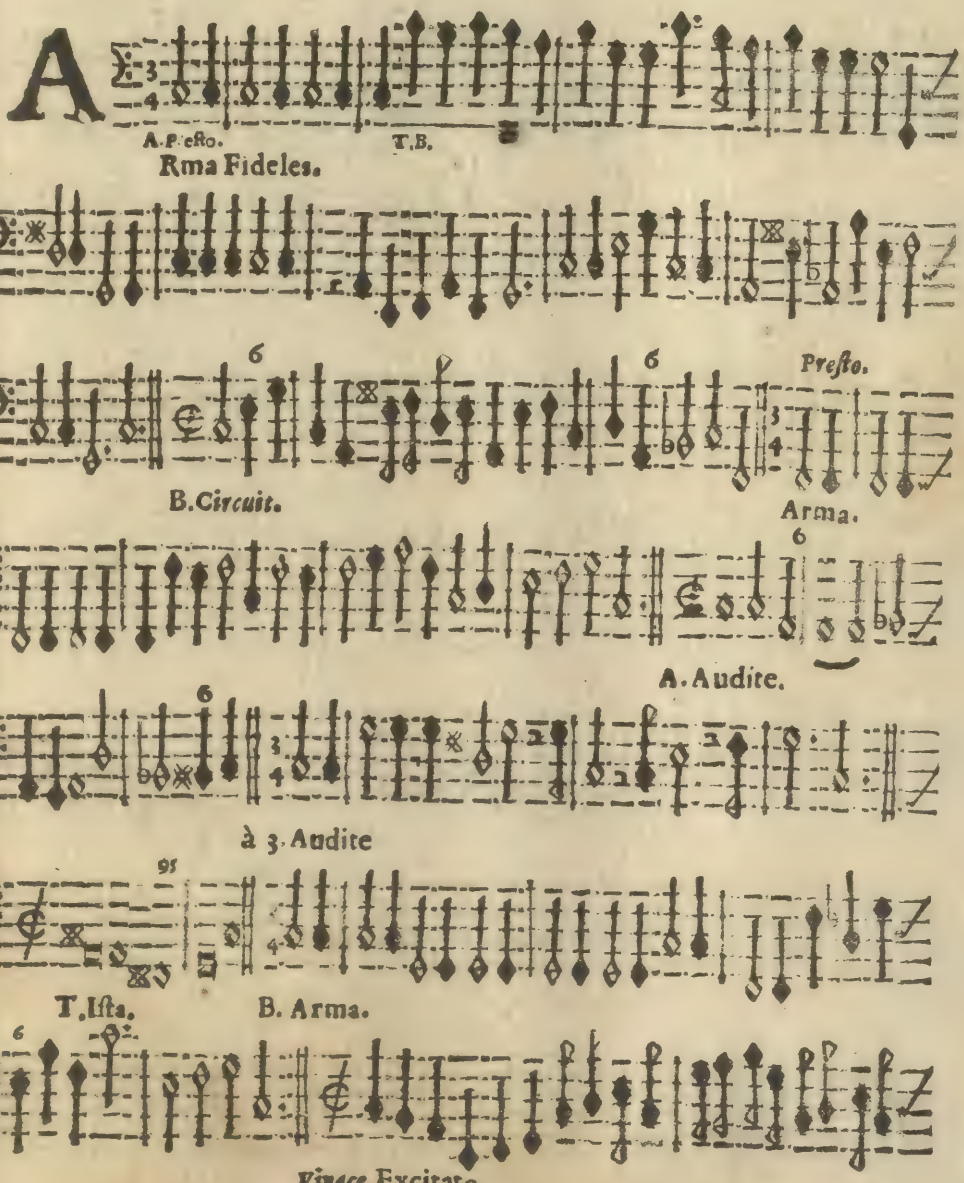
B. Quam.

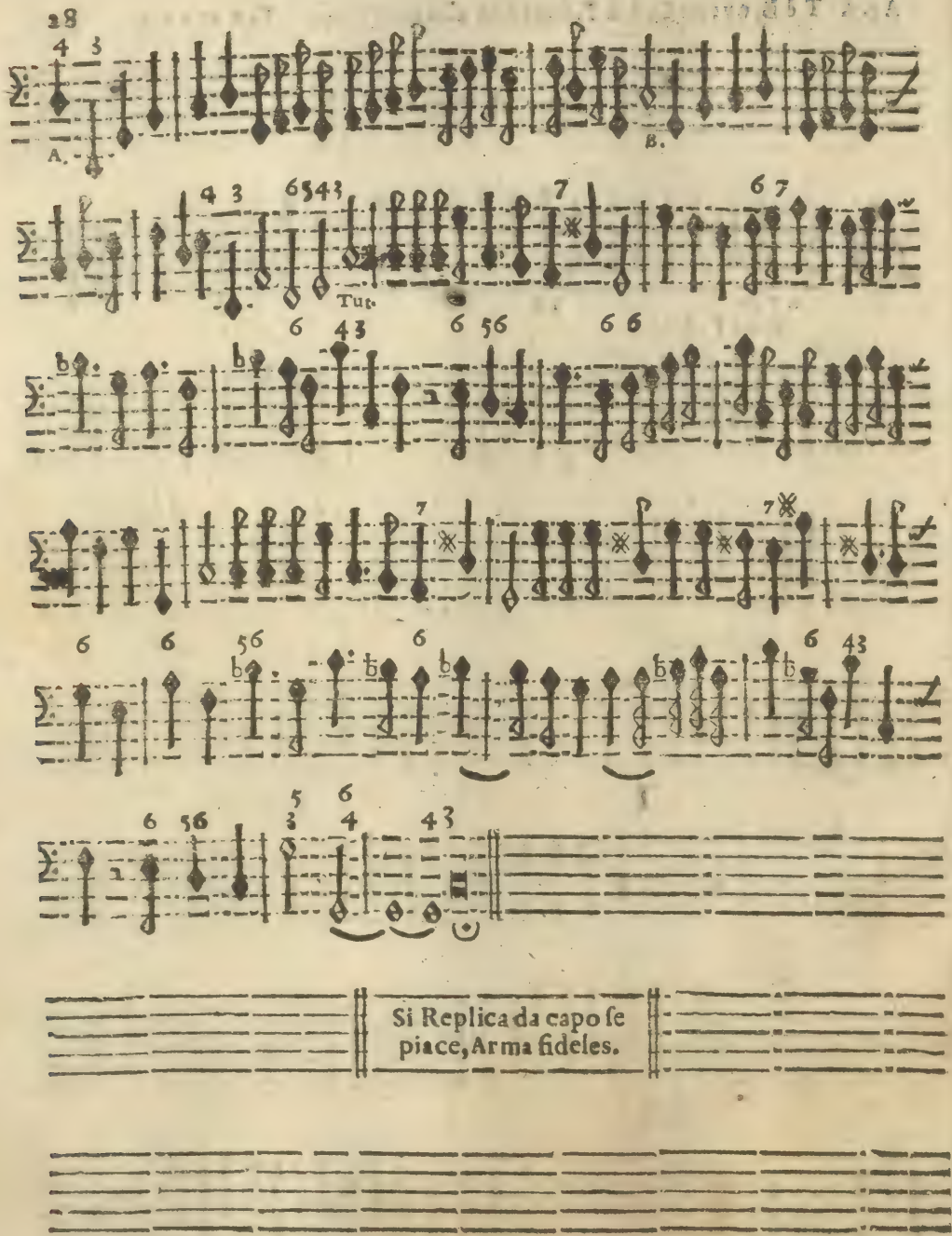


Verba.

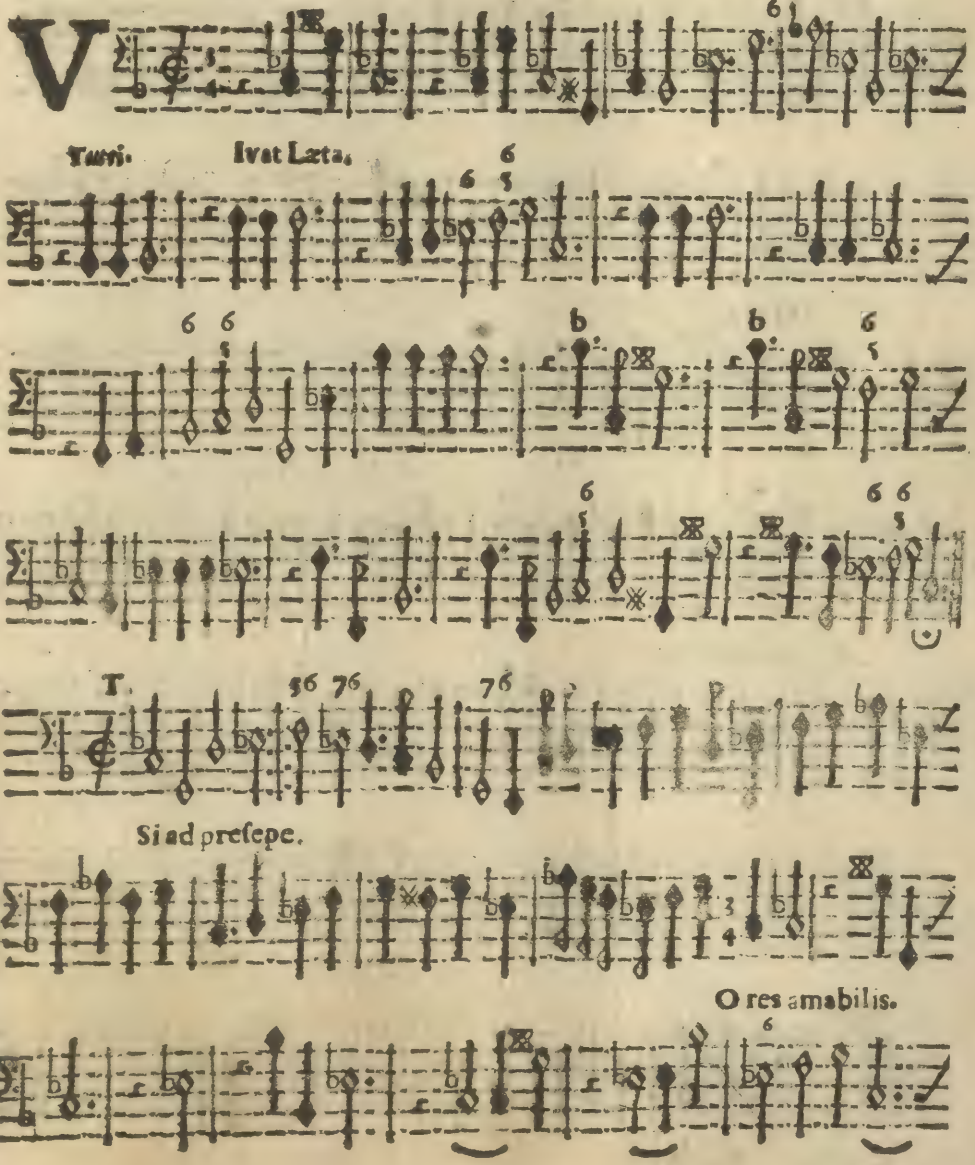

O Felix.

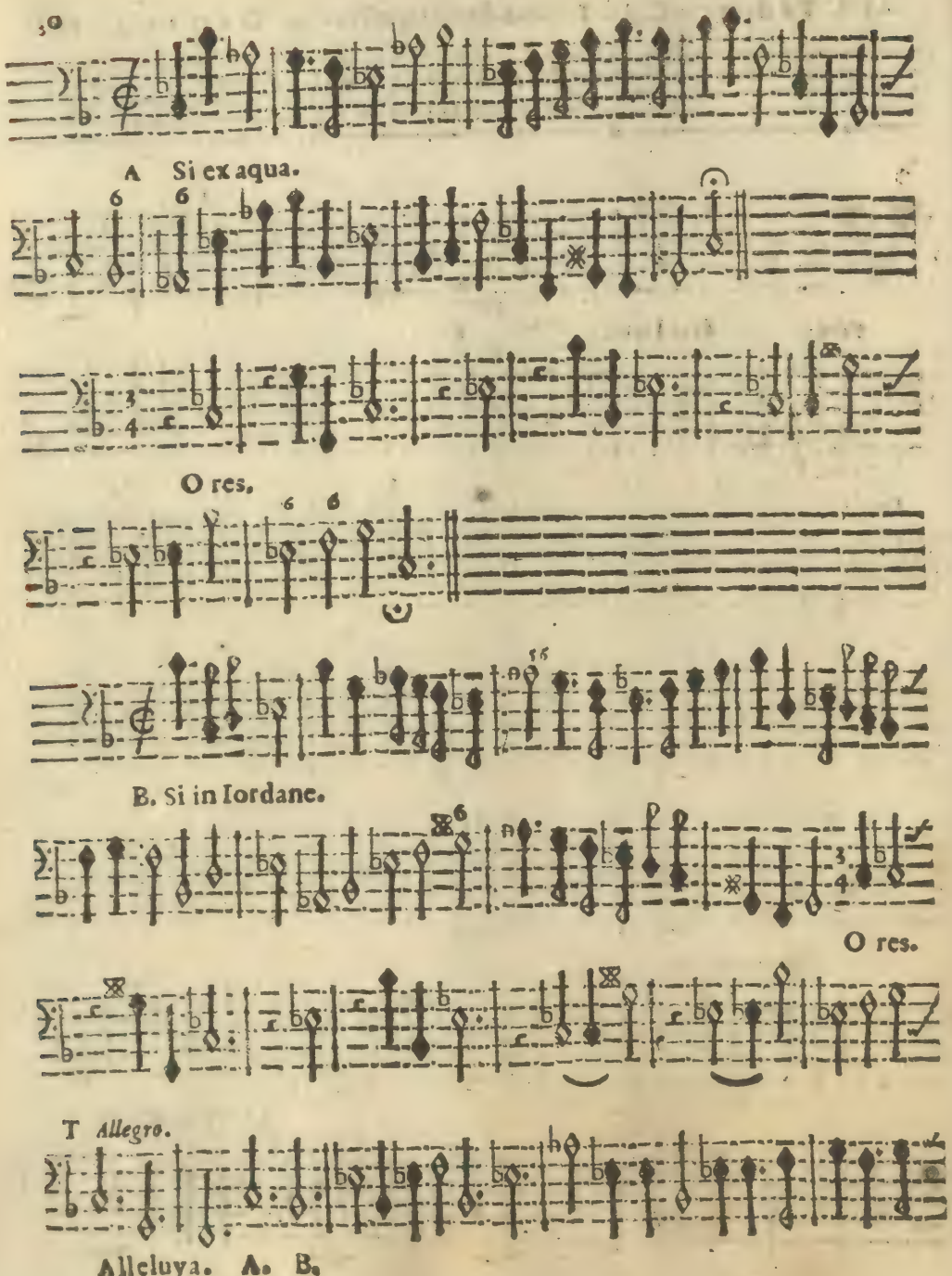
Per vn Santo.

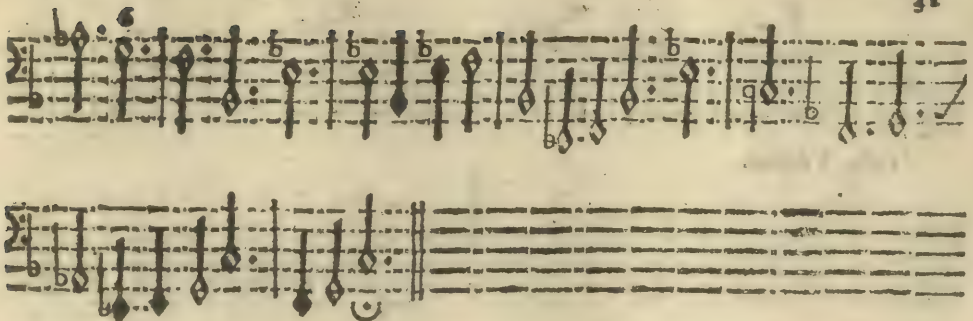

A
A.Presto.
T.B.
Rma Fideles.
Presto.
B.Circuit.
Arma.
A.Audite.
à 3.Audite
T.Ista.
B. Arma.
Vivace.Excitate.


28
A.
B.
Tut.
Si Replica da capo se piace, Arma fideles.

Per l' Epiphania è per vn Sacerdote novello.

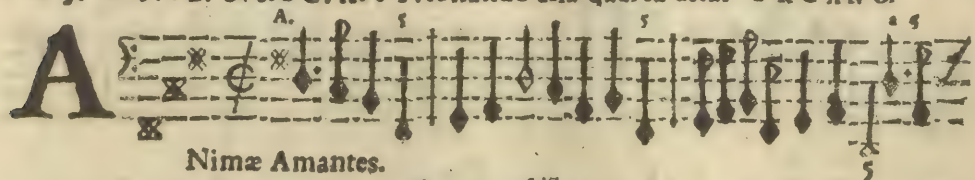



A Si ex aqua.
O res.
B. Si in Iordane.
O res.
T Allegro.
Alleluya. A. B.

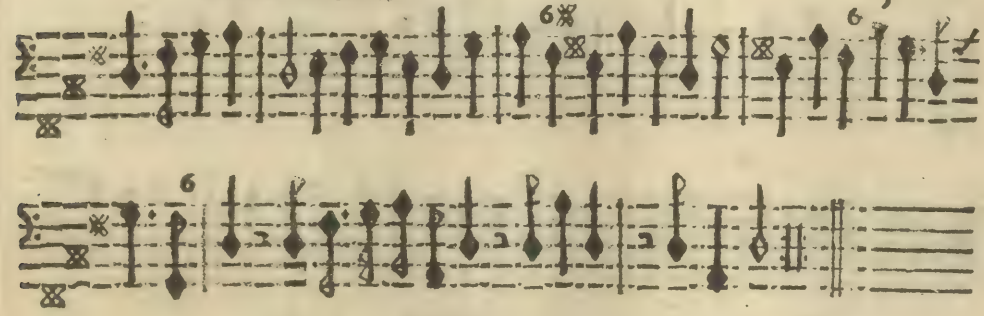


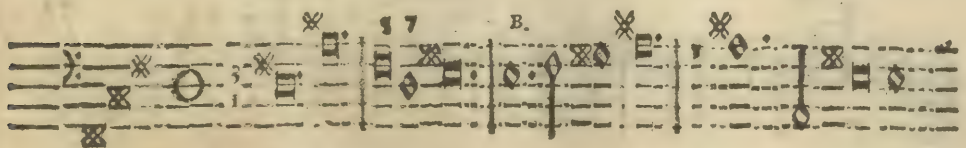
Del Santissimo.

A 3. A. T. è B. overo C. A. è T. sonando alla quarta alta. ORGANO.

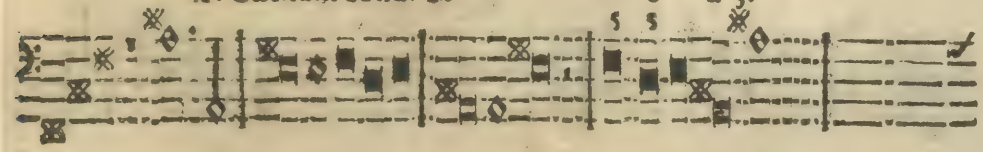


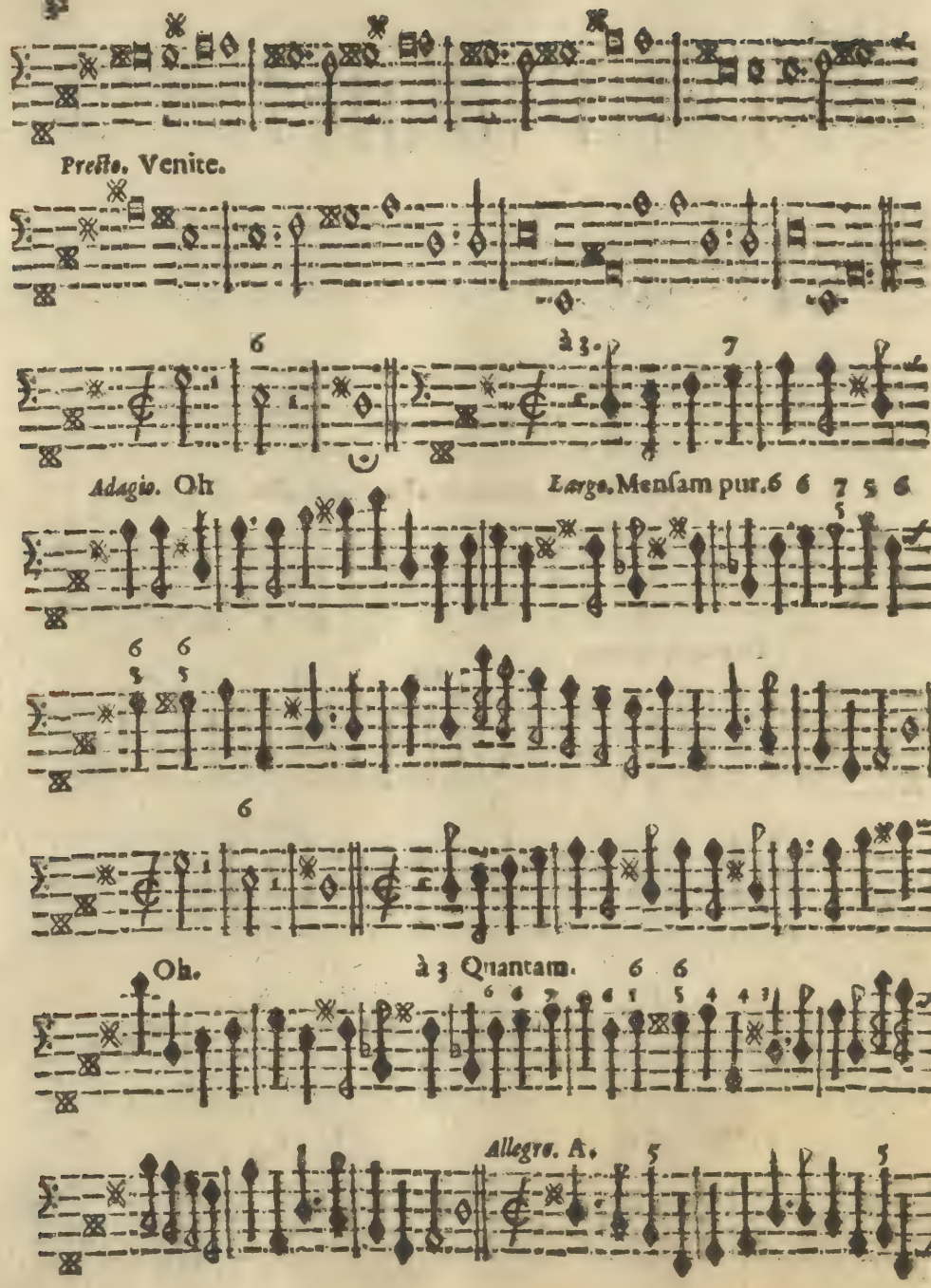
Nimæ Amantes.

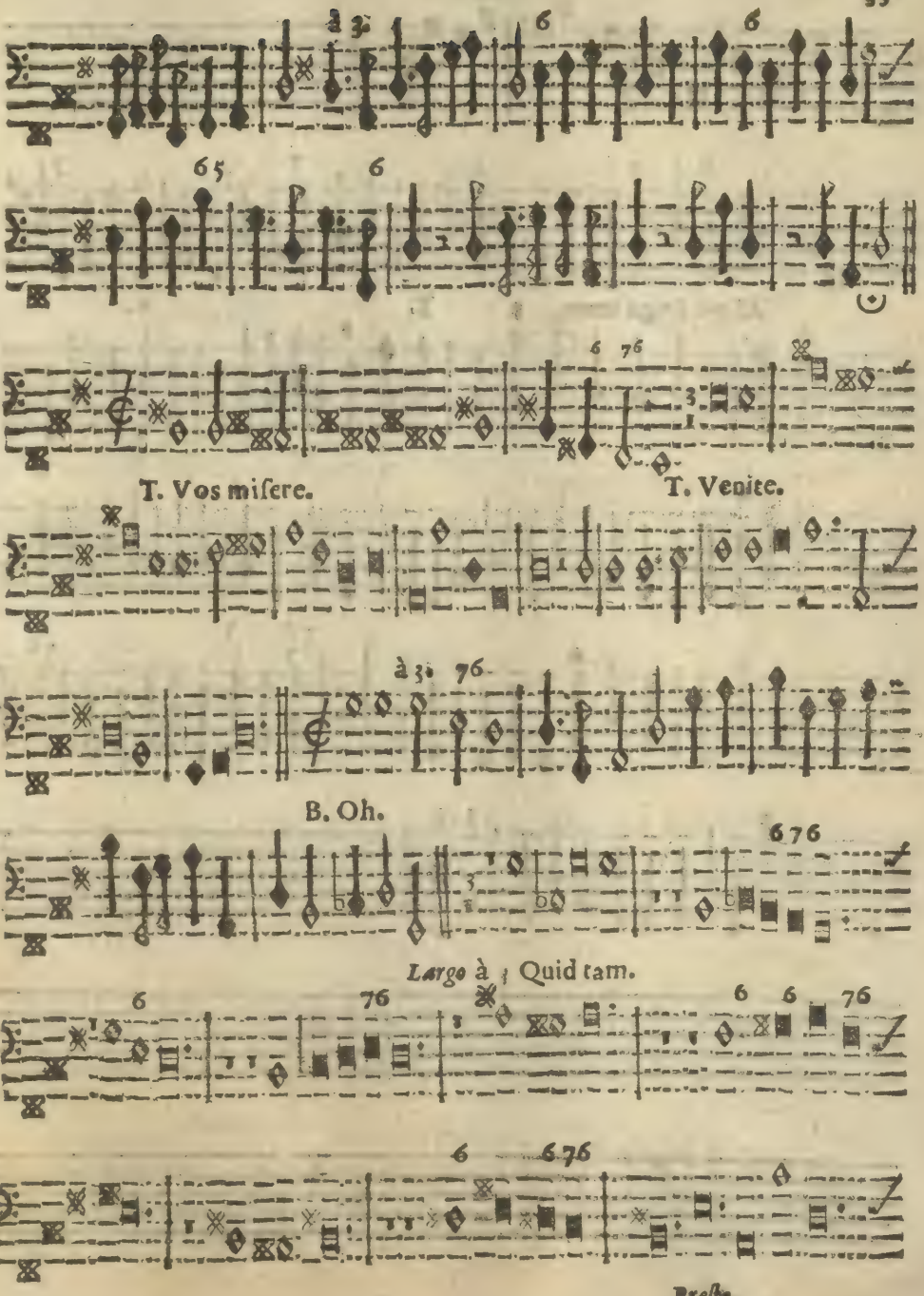


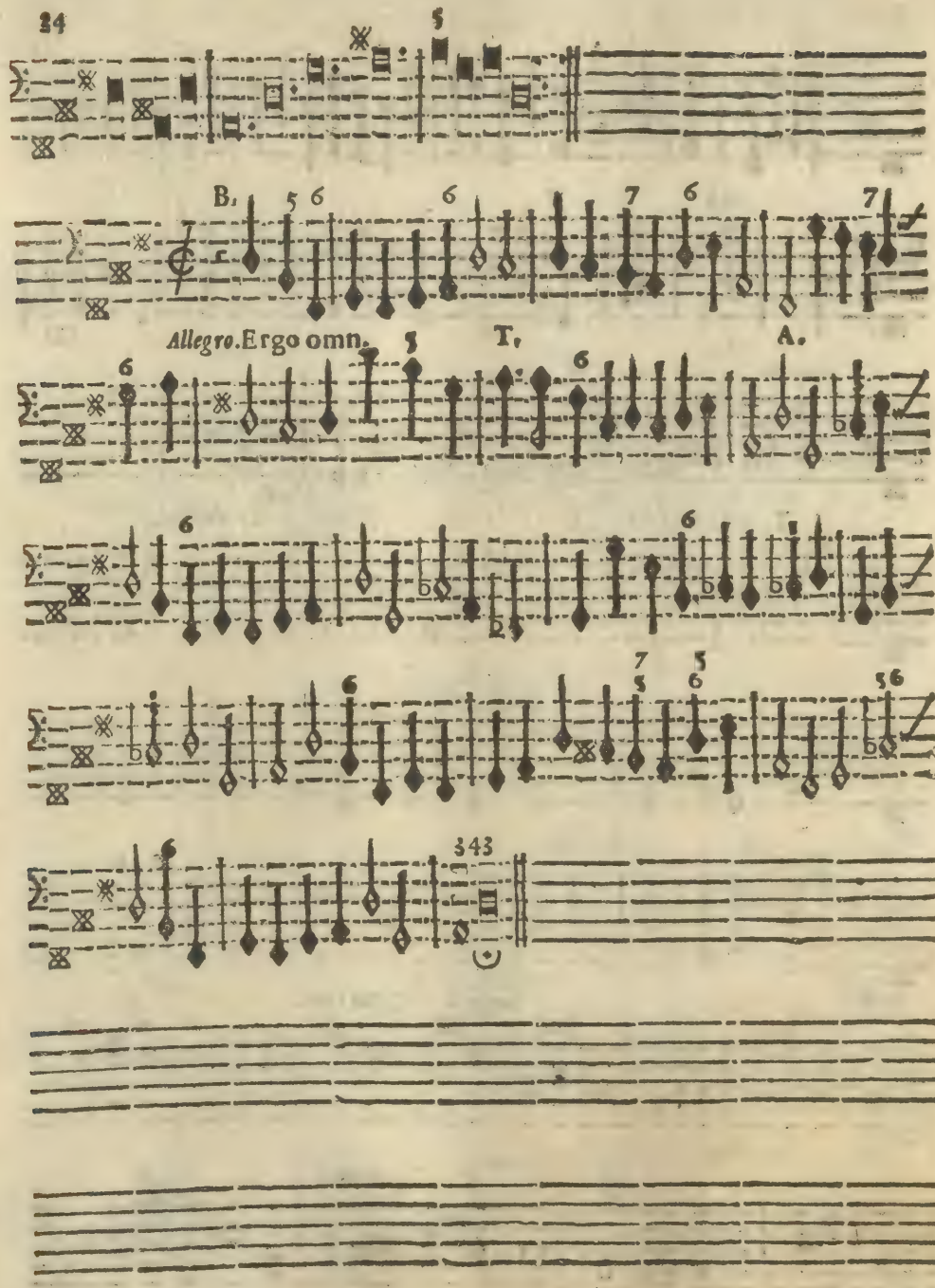


A. Cælitum cond. T.

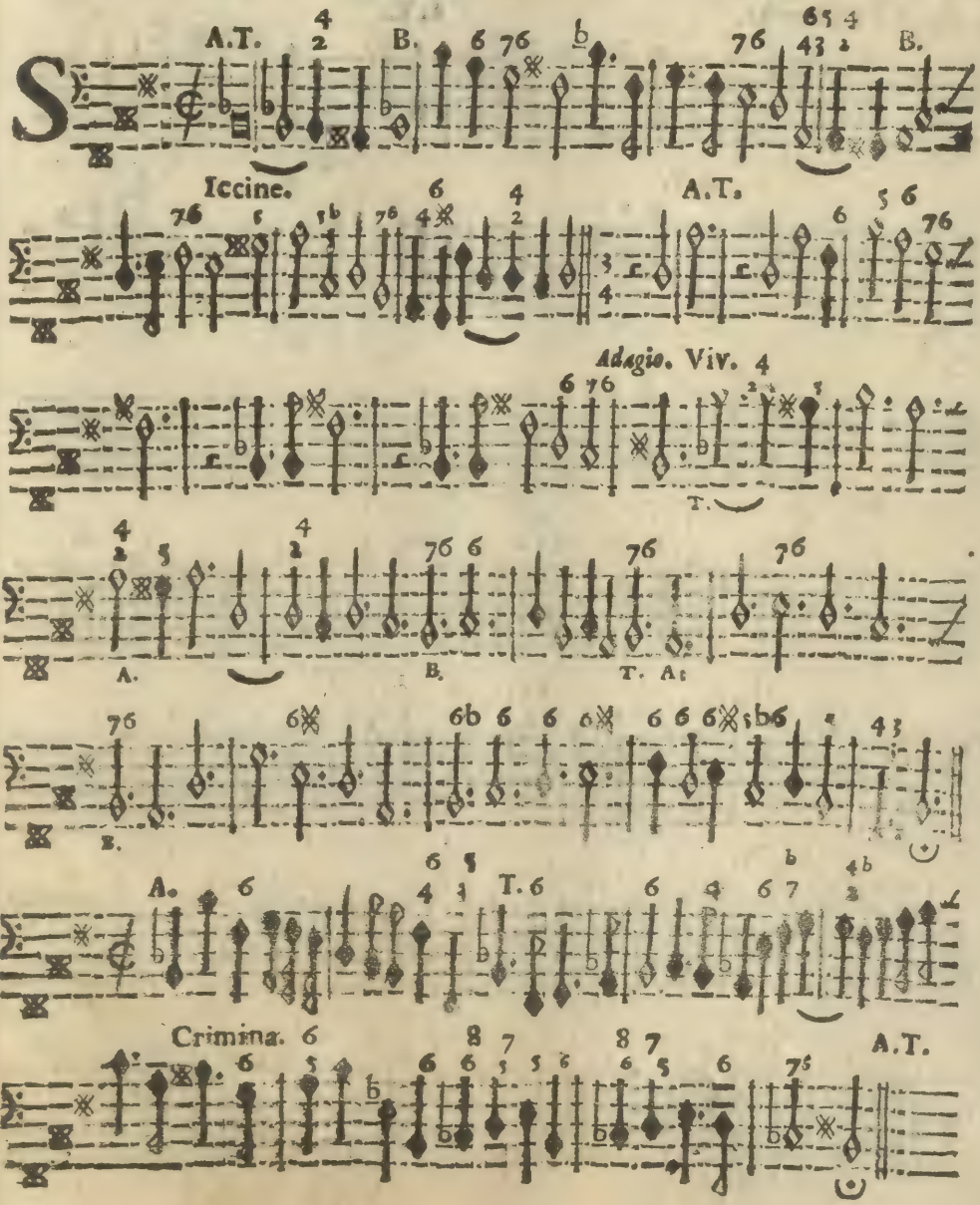


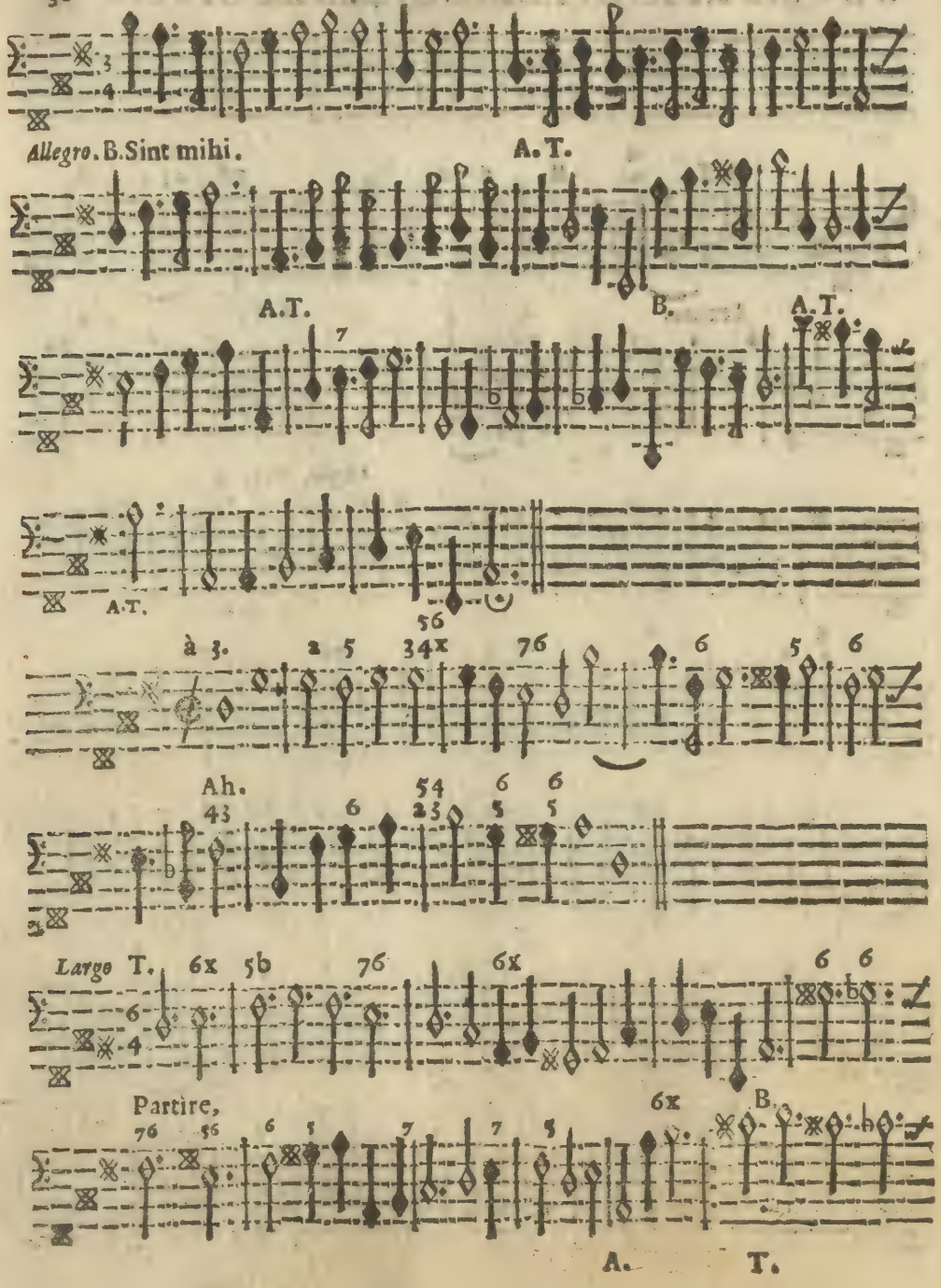

Presto. Venite.
à 3.
Adagio. Oh
Largo. Mensam pur.
Oh.
à 3 Quantam.
Allegro. A.

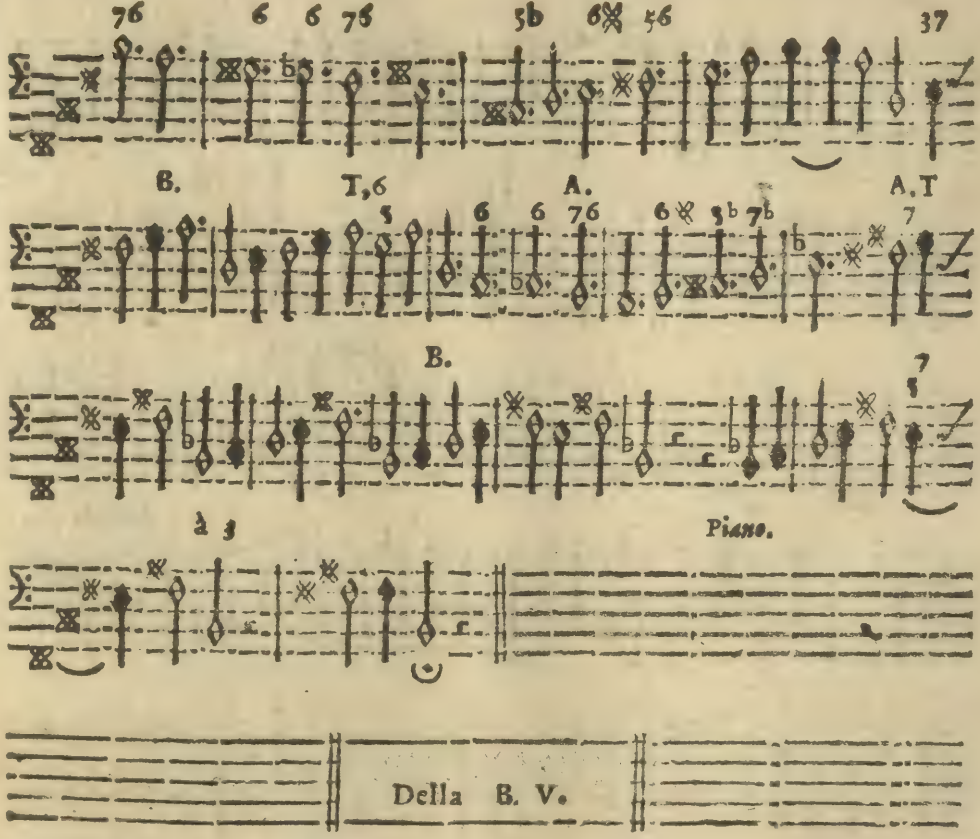

à 3.
T. Vos miſere.
T. Venite.
à 3.
B. Oh.
Largo à 3 Quid tam.
Preſto.


B.
Allegro. Ergo omn.
T.
A.

Della Passione ò per il SANTISSIMO.



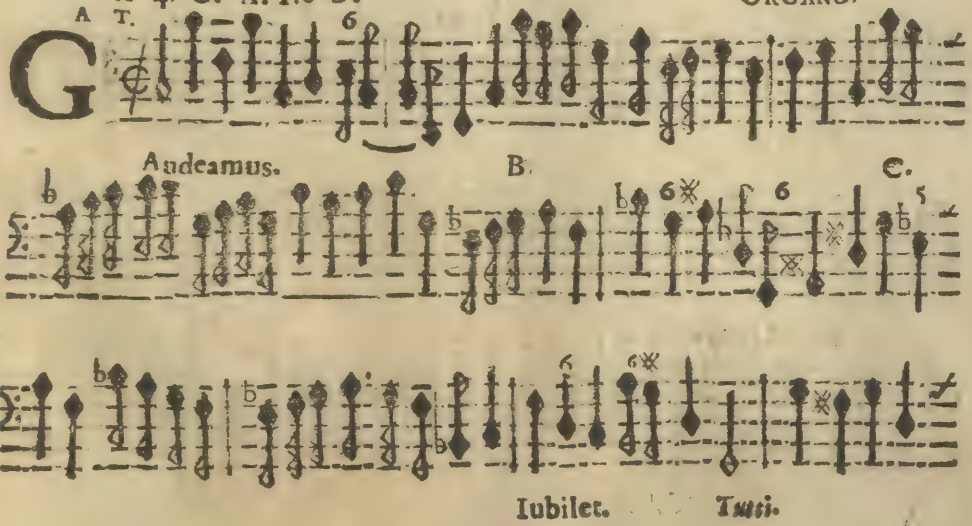

Allegro. B. Sint mihi.
A.T.
A.T.
B.
A.T.
A.T.
à 3.
Ah.
Largo T.
Partire,
A.
T.

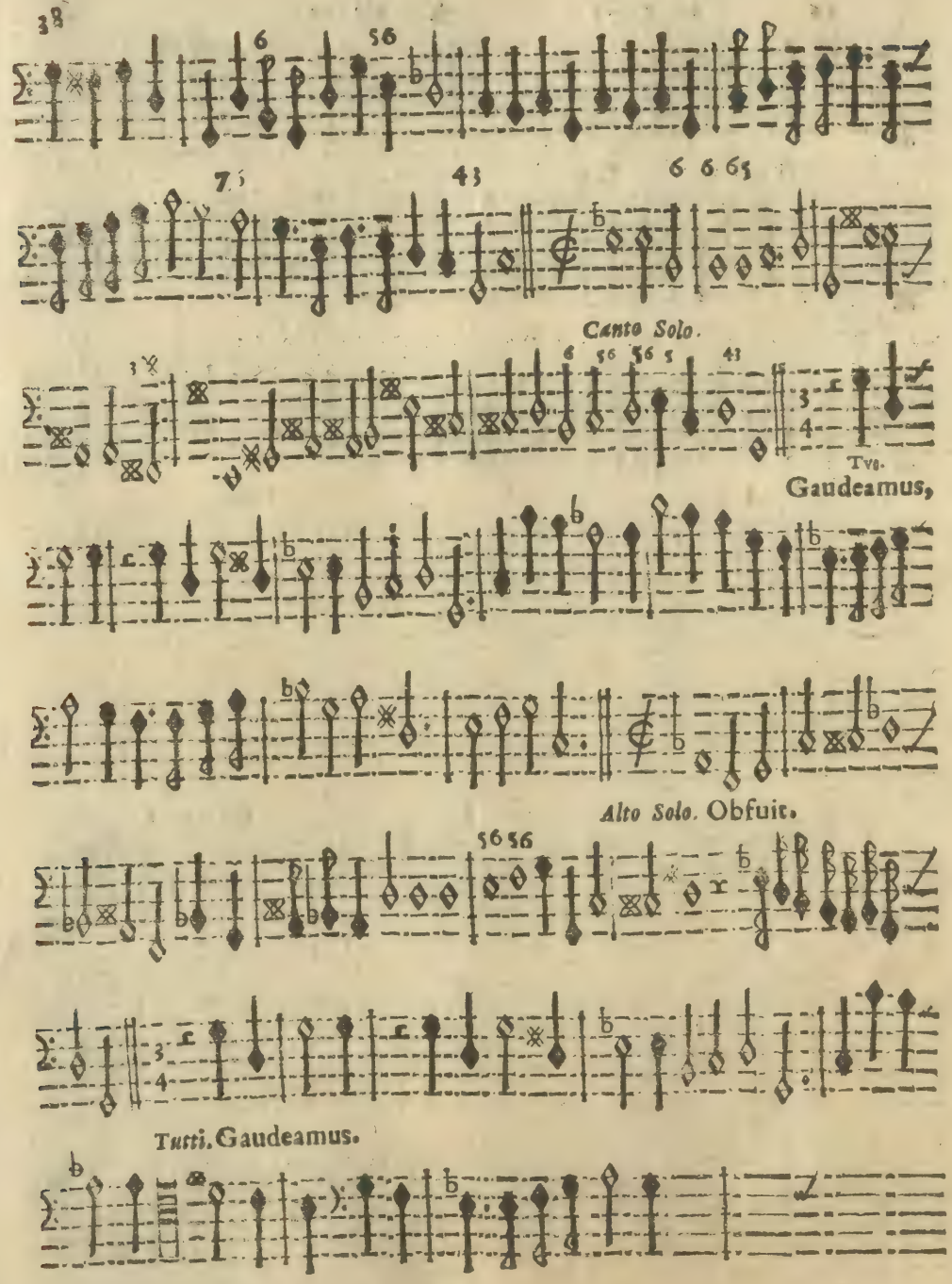


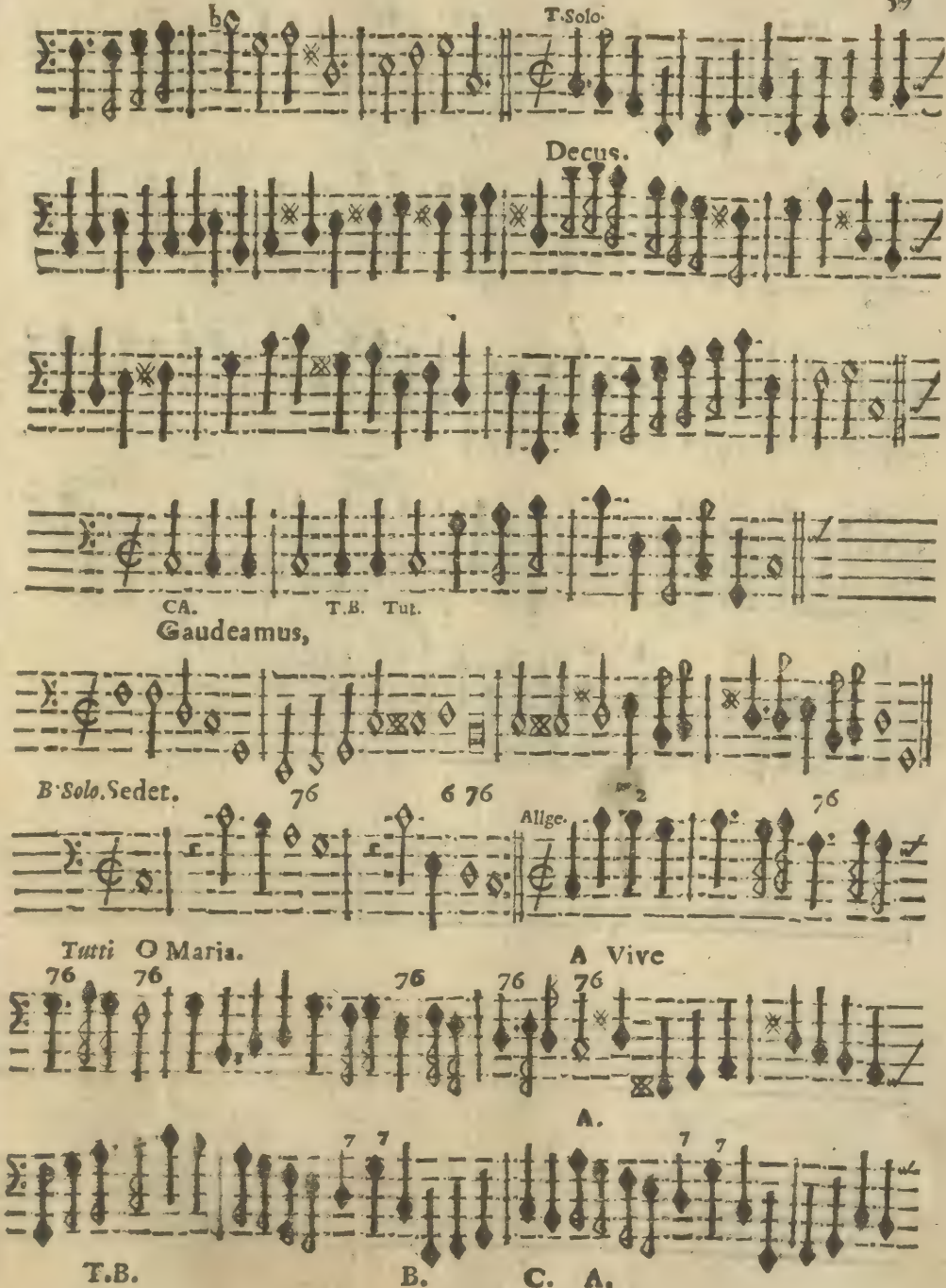
Della B. V.

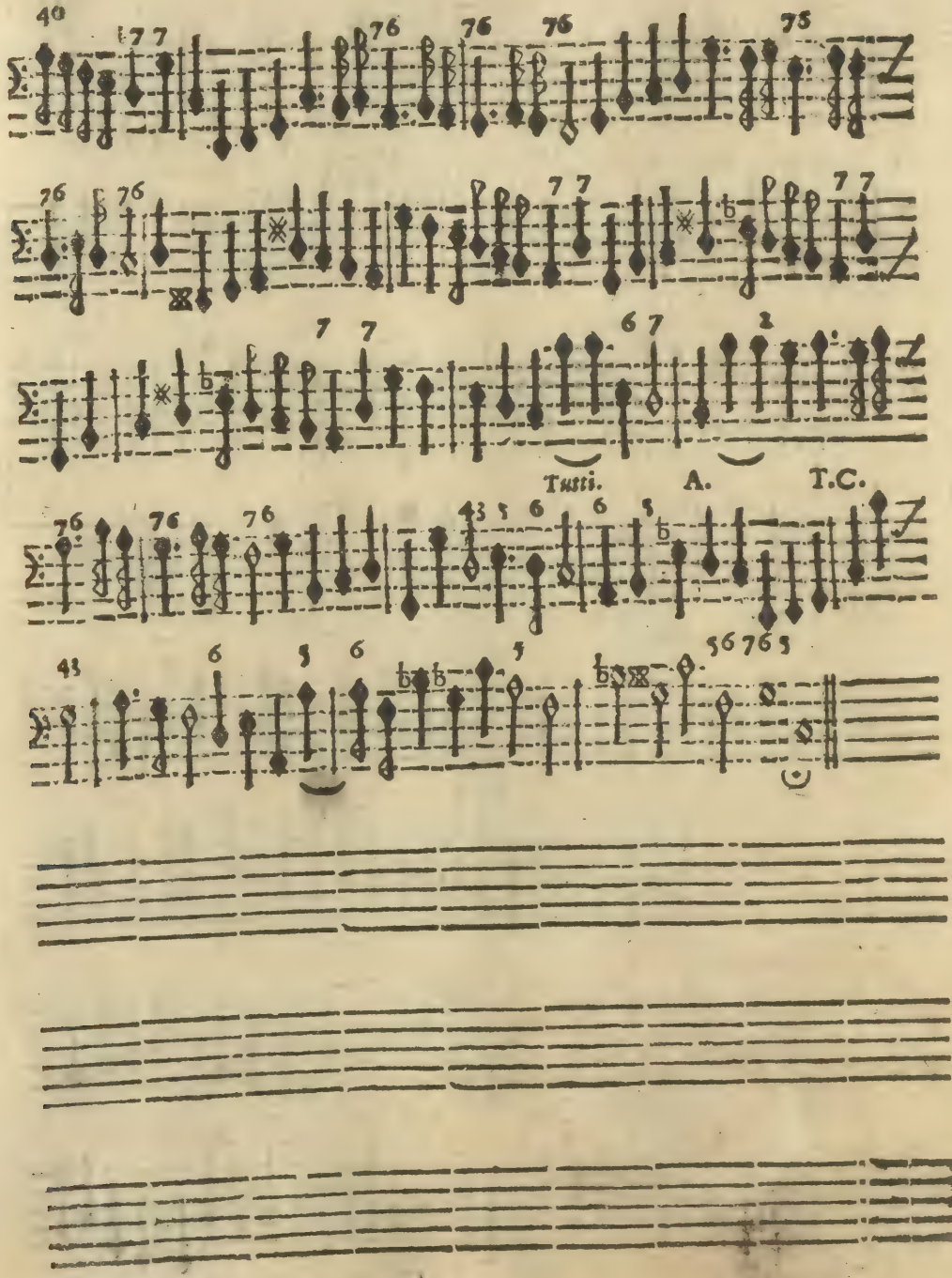
A 4. C. A.T.è B.

ORGANO.




38
Canto Solo.
Tvo.
Gaudeamus,
Alto Solo. Obfuit.
Tutti. Gaudeamus.

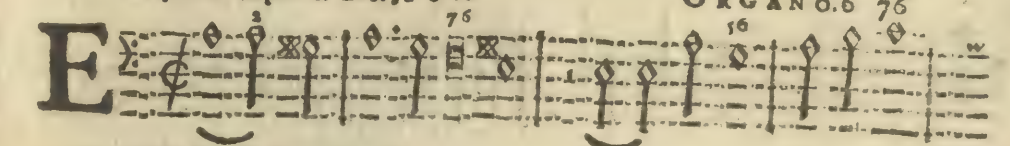

T.Solo.
Decus.
CA.
T.B.
Tut.
Gaudeamus,
B.Solo.Sedet.
76
6 76
2
76
Allge.
Tutti O Maria.
A Vive
76
76
76
76
76
A.
7
7
7
7
T.B.
B.
C.
A.


Tutti.
A.
T.C.

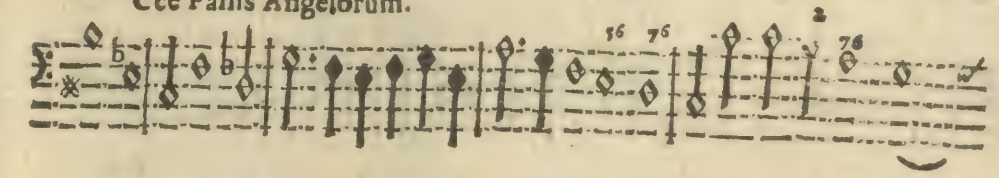
Per il Santissimo.

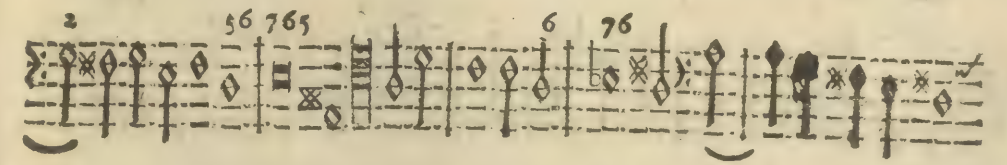
A 4. Da Capella. C. A, T. è B.

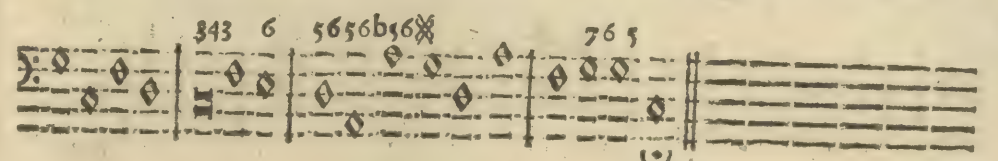
ORGANO. 6 76



Cce Panis Angelorum.

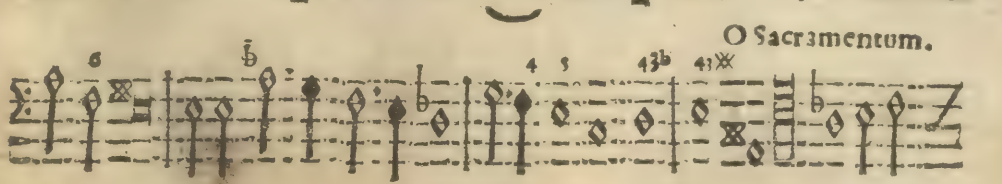






Vnum Corpus.

O Sacramentum.



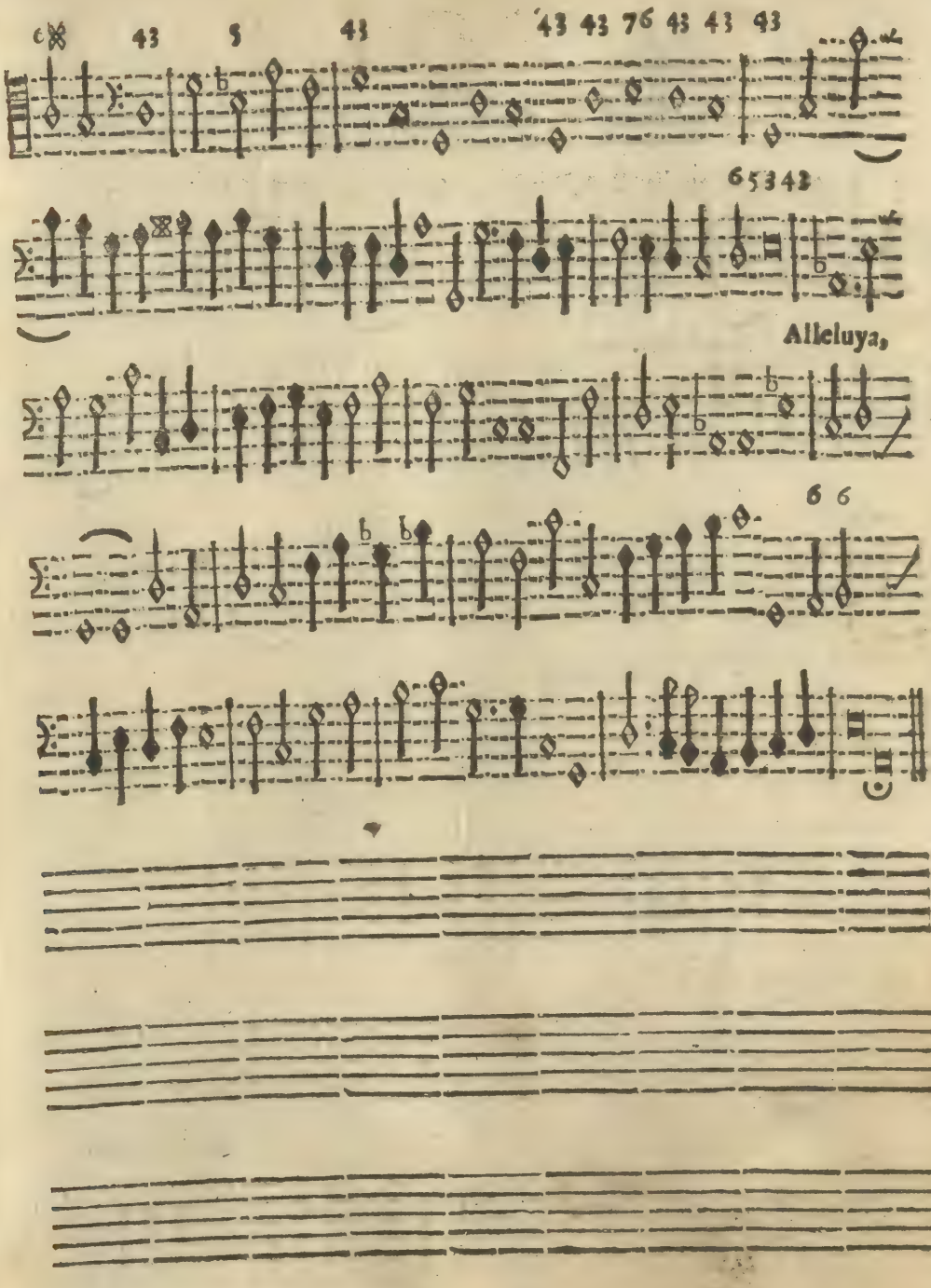

Alleluya,

TAVOLA.

A 2.

AD festum, à 2 Canti, Per vn Santo ò Santa. 3.
Hæc dies, à 2. Canti, Per la Resurretione è per altri tempi. 6.
Fideles Animæ, C. è B. Per qual sivoglia solennità, 7.
Venite Fideles, C è T. per vn Santo. 9.
Venite gentes, C. è B. Per la Festa di S. Pietro. 12.
Ad Cantus, à due Alti, Per la nascita di N.N. 15.
Crucior, Dialogo, A. è B. Per ogni tempo. 17.

A 3.

Quæ est ista, 2. Canti è Alto, Della B. V. 20.
Ad hanc sacram, C. A. è T. Per vn Sacerdote novello, è per qual si voglia solennità 22.
Audite Gentes, A. T. è B. Per vn Santo. 24.
Arma Fideles, A. T. è B. Per vn Santo. 27.
Vivat Læta, A. T. è B. Per l'epiphania, è per vn Sacerdote novello. 29
Animæ Amantes, A. T. è B. Del Santissimo Sacramento. 31.
Siccine, A. T. è B Della Passione è per il Santissimo. 35.

A 4.

Gaudeamus omnes, C. A. T. è B. Della B. V. 37.
Ecce Panis, C. A. T. è B. Per il Santissimo, Da Capella. 41.

FINIS

TAVOLA

VERSI SPI-
RITVALI SOPRA

TVTTE LE NOTE, CON DIVERSI CA-
NONI SPARTITI PER SONAR NE
GLI ORGANI, MESSE,
VESPERE, ET ALTRI OF-
FICII DIVINI.

R.C.M. London

Di M. Antonio Valente Cieco, Libro secondo, Nouamente da lui composto, & posto in luce.

IN NAPOLI.
Appresso gli Eredi di Mattio Cancer.
M. D. LXXX.

Antonio Valente

ALLA ILLVSTRE SIGNORA MIA OSSERVANDISSIMA La Sig. Donna Elionora Palmiera.

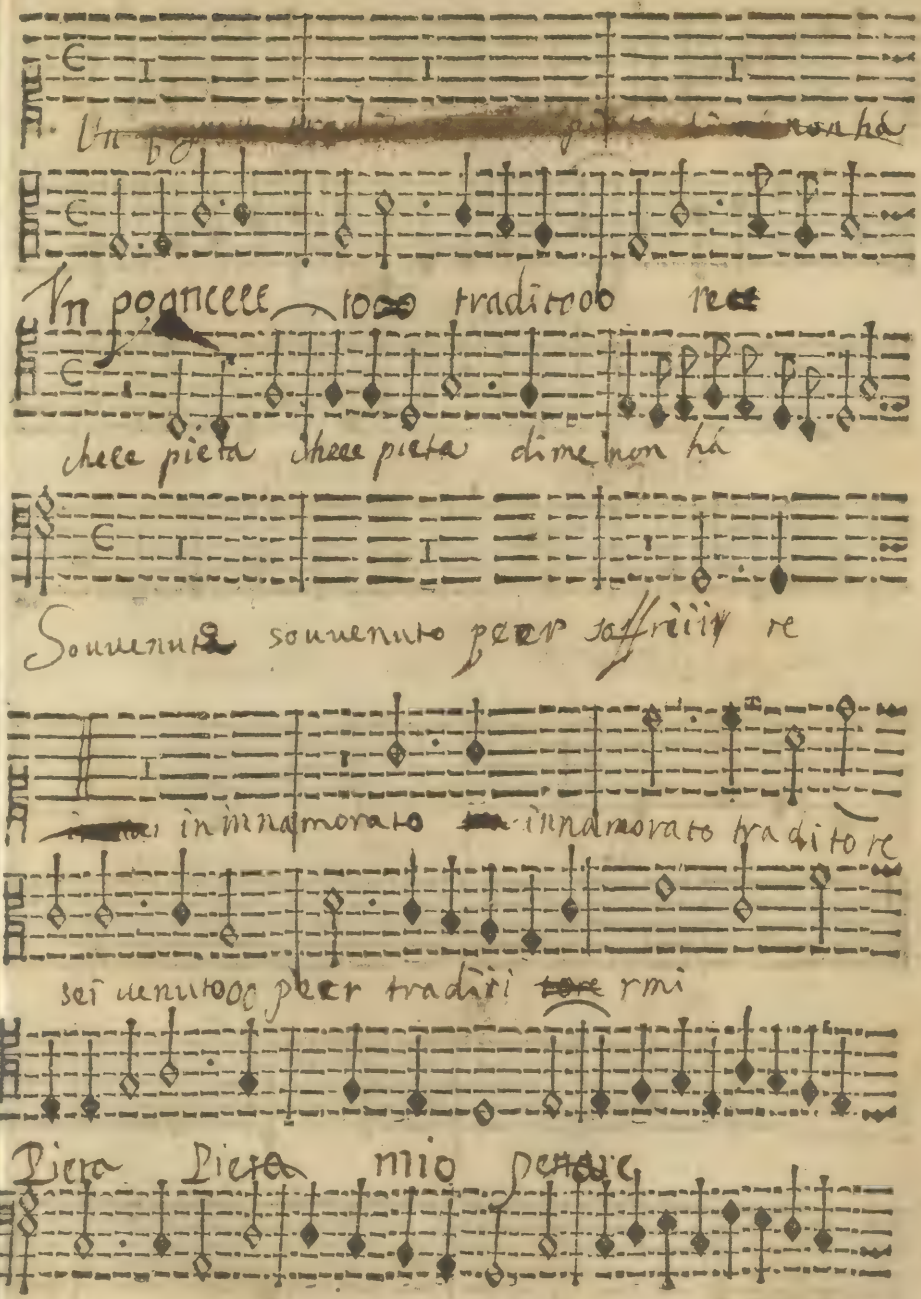
SOLEVANO gli antichi Musici, Illustre e valorosa Signora, nelle loro compositioni, Apollo della Musica inuentore, e le noue Vergini Sorelle dette Muse sue figlie inuocare, come à quelle dalle quali ogni bella musicale inuention deriua: Non sapendo eglino che il gran Fattor del tutto, e vero Apollo Iddio douea in processo di tempo produr uoi nel mondo, che la decima ueramente dir ui potete. Onde chiaramente si uede, che tanto maggior dell'altre noue sete, quanto, che à uoi sola è stato concesso il dono di saper senza alcun dubio tutto quel, ch'elle generalmente sanno in questa nostra etade. Ond'io da i raggi del uostro lume inspirato, voi mio uero Apollo, e mia uera Musa in ciò hò inuocato & inuoco, come à quella dal cui ualore ogni mio ben dipende, & à uoi sola questo mio, anzi uostro libro di Spartiture, che hò nouamente composto dedico e dono, si per il gran merito uostro, & in segno di mia seruitù, come anco per mio interesse. Da che essendo uoi di sangue nobilissimo, di uita esemplare, e della Musica Monarca, che niuno così maligno sarà, che ardisca di calunniar questa opera, per non lacerar in quella il uostro Illustre, & honorato nome, e senza fine resto basciandoui la Illustre mano. Di Napoli, il dì. 10. di Settembre. 1580.

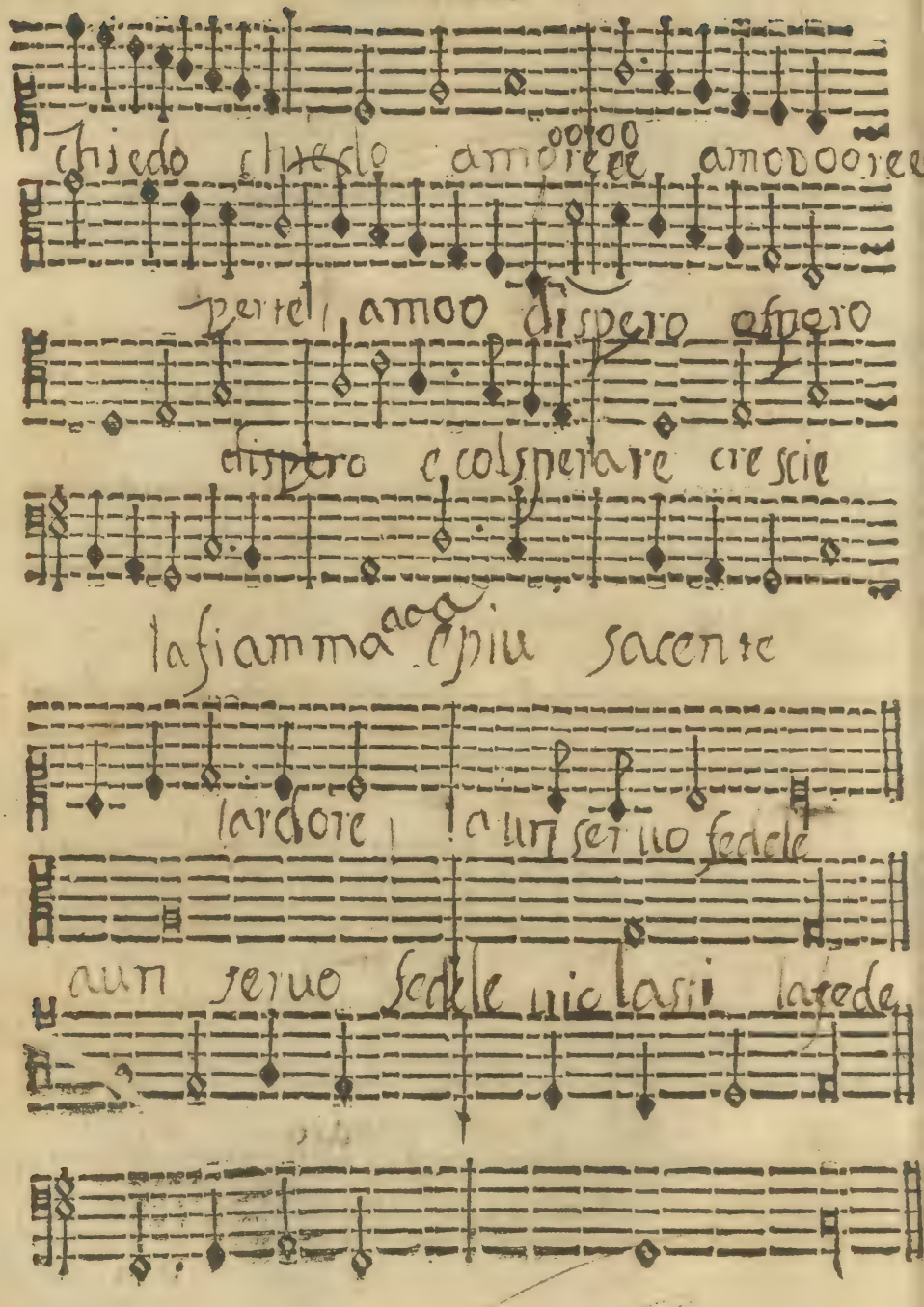
D. V. S. Ill.

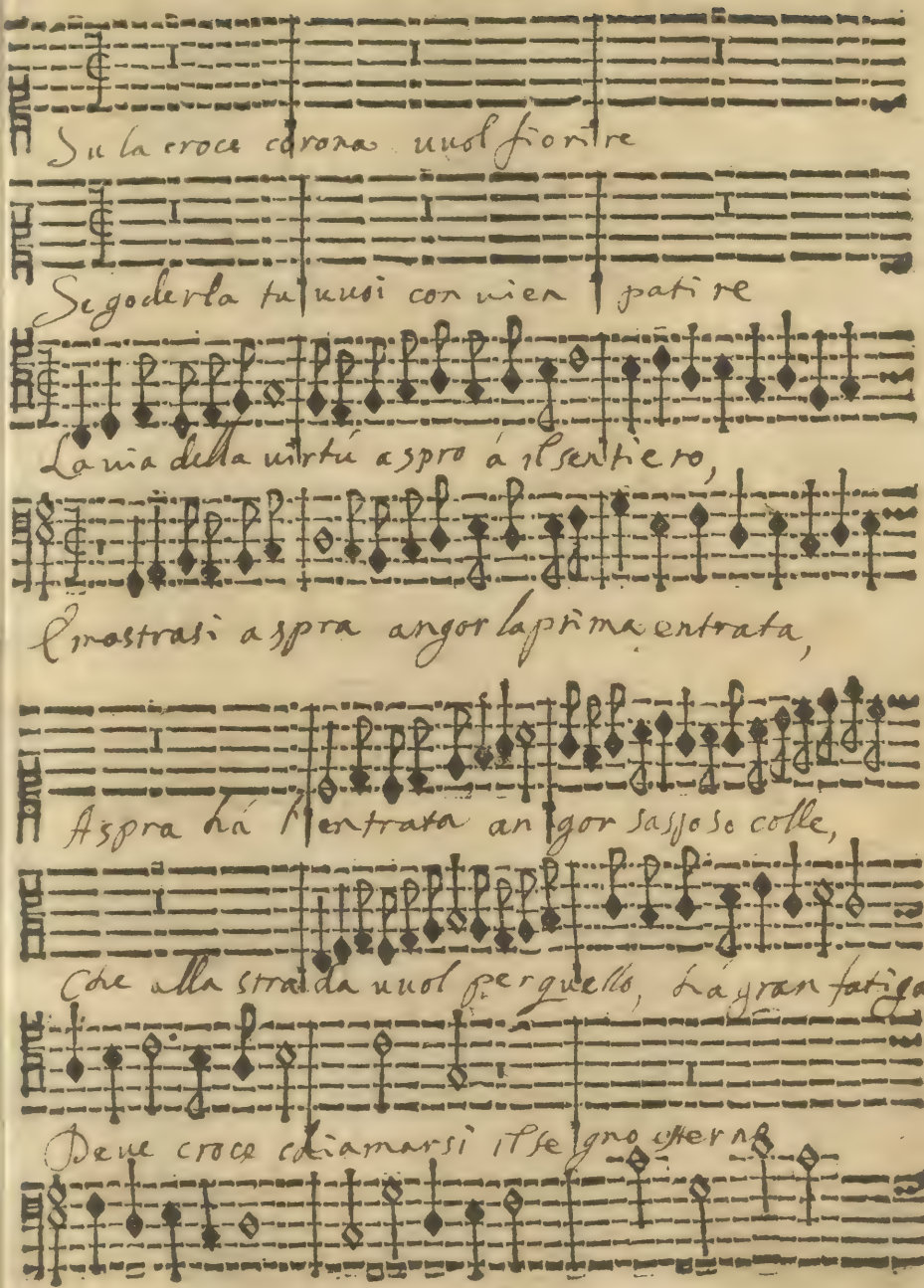
Diuotissimo & affettionatissimo Seruitore, Antonio Valente.

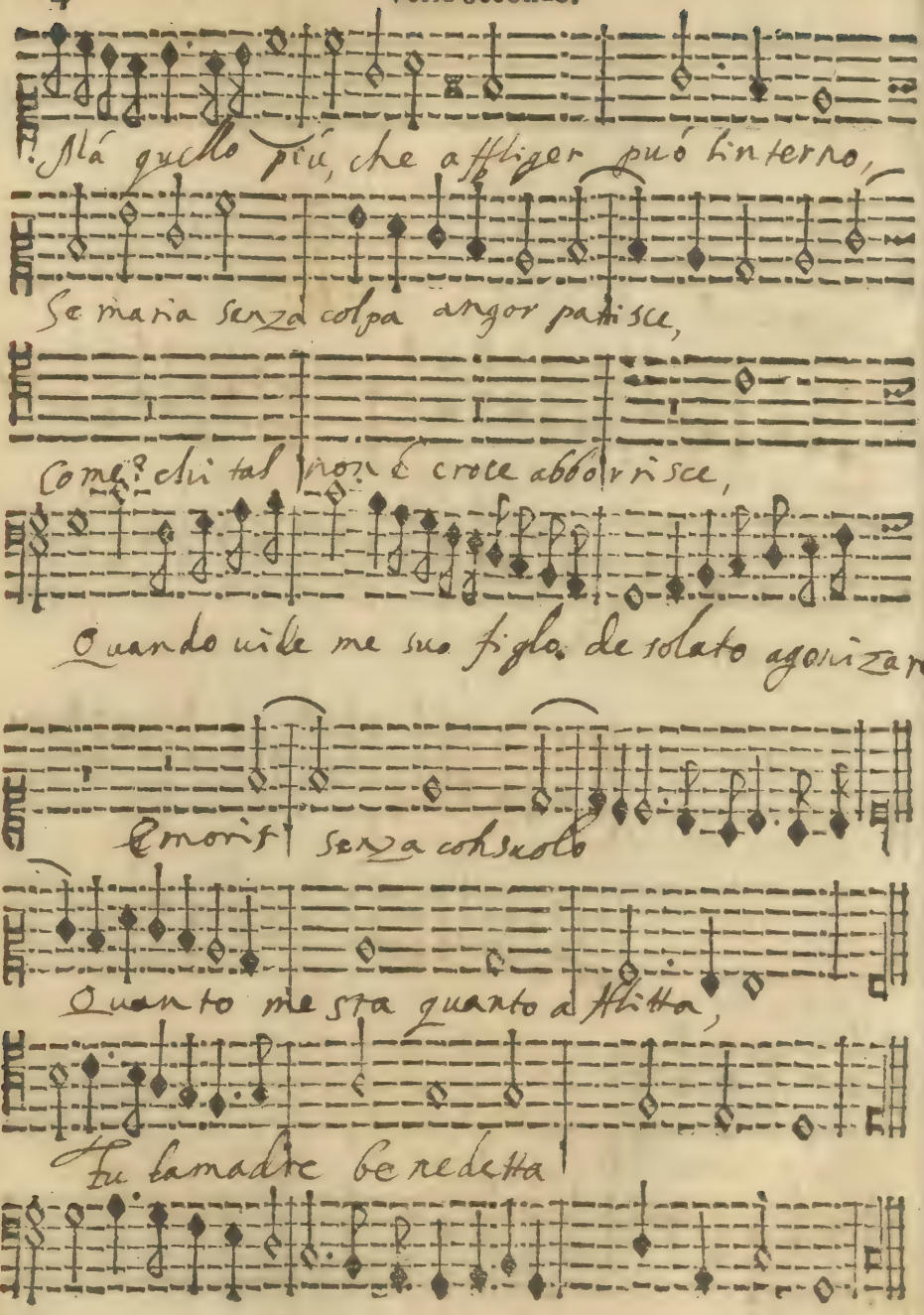
Sonetto del Signor Angelo di Costanzo all' Autore.

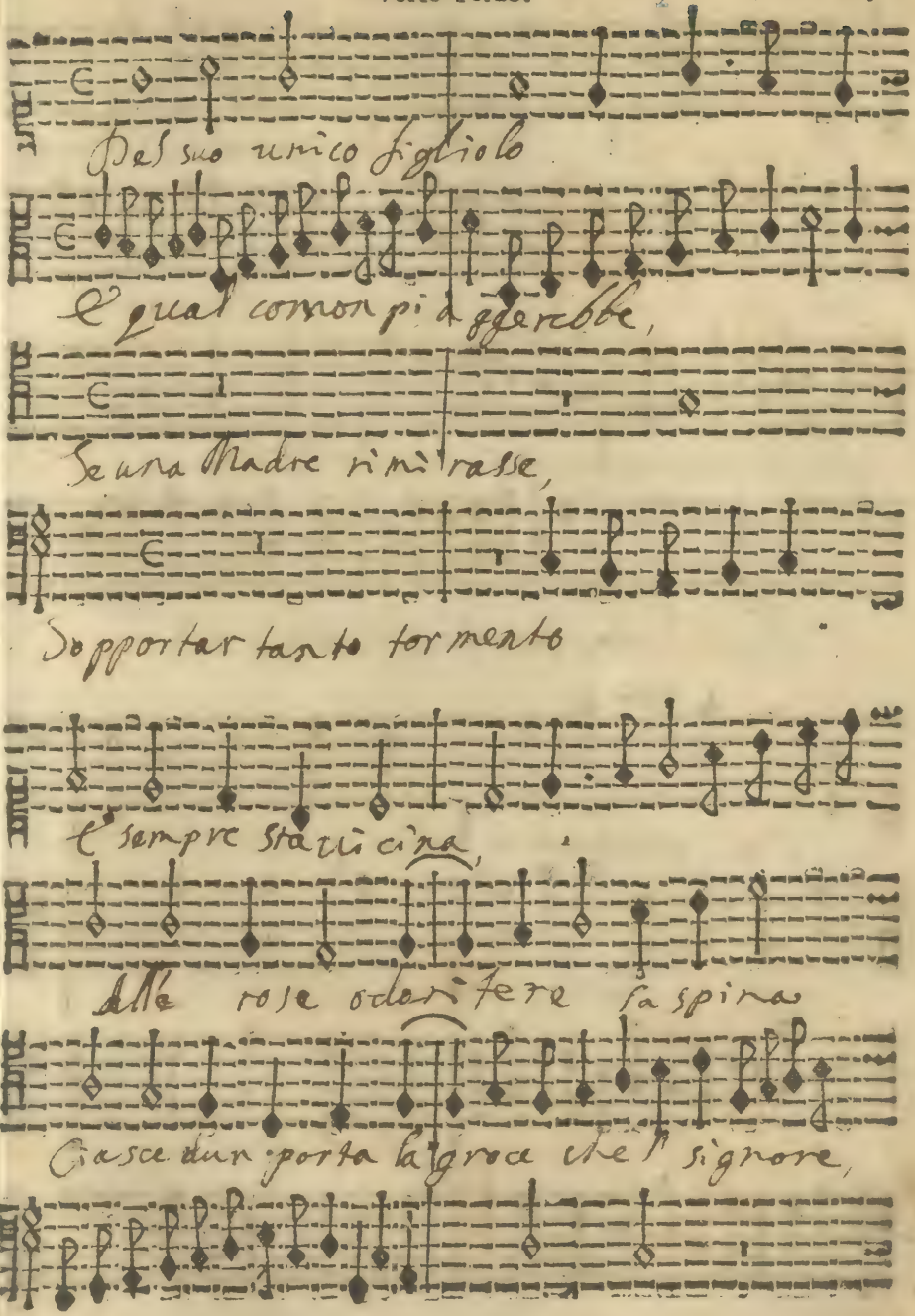
SAGGIO inuentor d'insolita Armonia,
Che con bell'opre adorni i tempi nostri,
Mostrando in uiuo essempio, come sia
Quella, che s'ode ne i superni Chiostri.
Animo eccelso, e bel giuditio mostri
In dedicar con tanta cortesia
A si gran donna i tuoi lodati inchiosti,
Che di tal arte t'ha mostra la uia,
So per me chiamo te felice, e lei,
Te perche rendi il suo nome immortale,
E lei, che fatto t'hà quel, c'hora sei.
Già il dolce canto tuo spiegando l'ale,
Vola al Cielo à contar à gli alti Dei
Che la PALMIERA non ha in terra eguale.

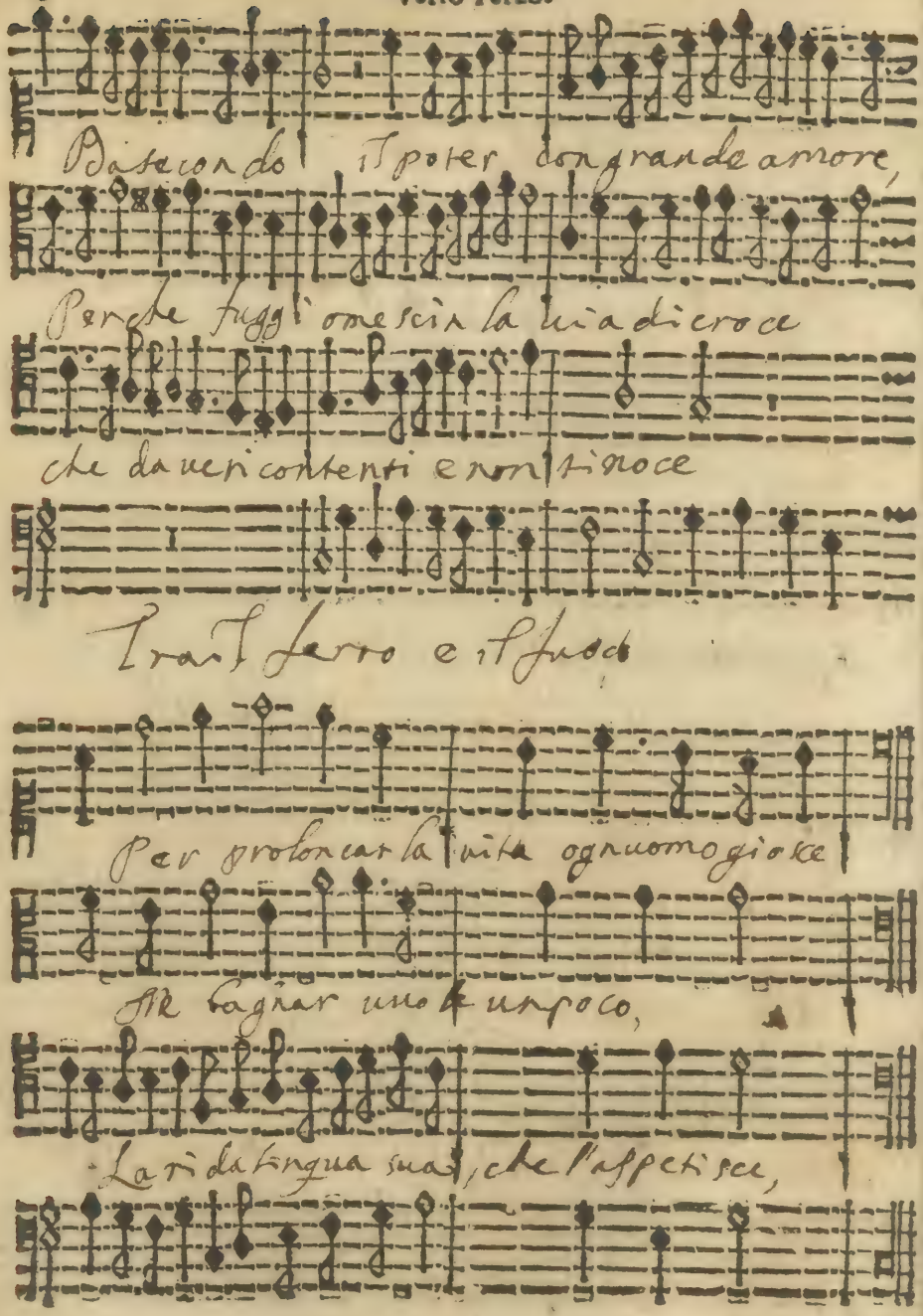

Un [redacted] non há
Vn pogncelle to tradito re
chele pieta chele pieta dime non há
Souuenuto souuenuto peer soffriiir re
in innamorato innamorato tradito re
sei uenuto peer tradiri rmi
Pieta Pieta mio pettore

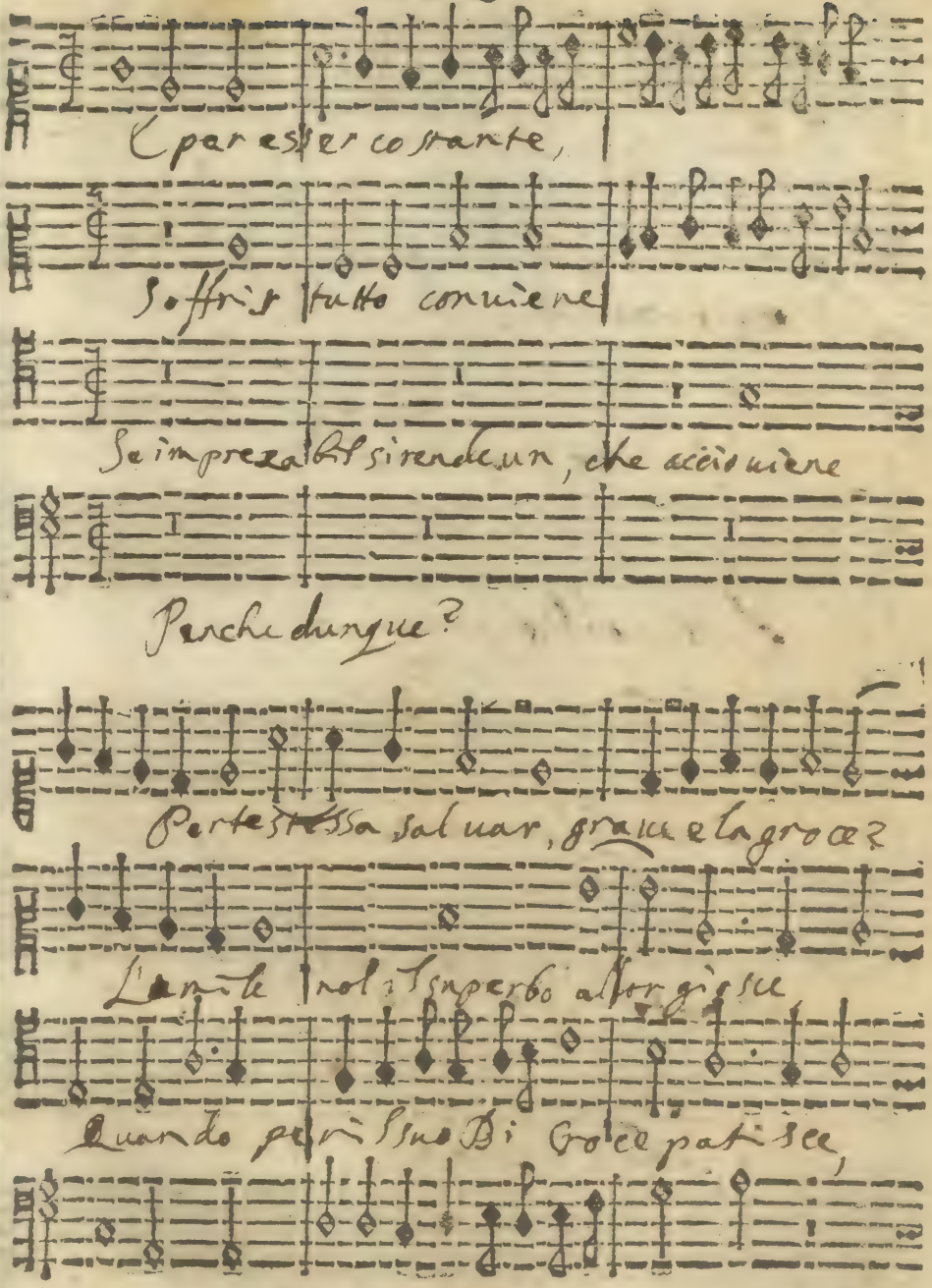

chiedo chiedo amoreee amoooree
perte, amoo dispero ospero
dispero e colsperare crescie
lafiamma aaa e piu sacente
lardore, a un seruo fedele
aun seruo fedele uiolasti lafede

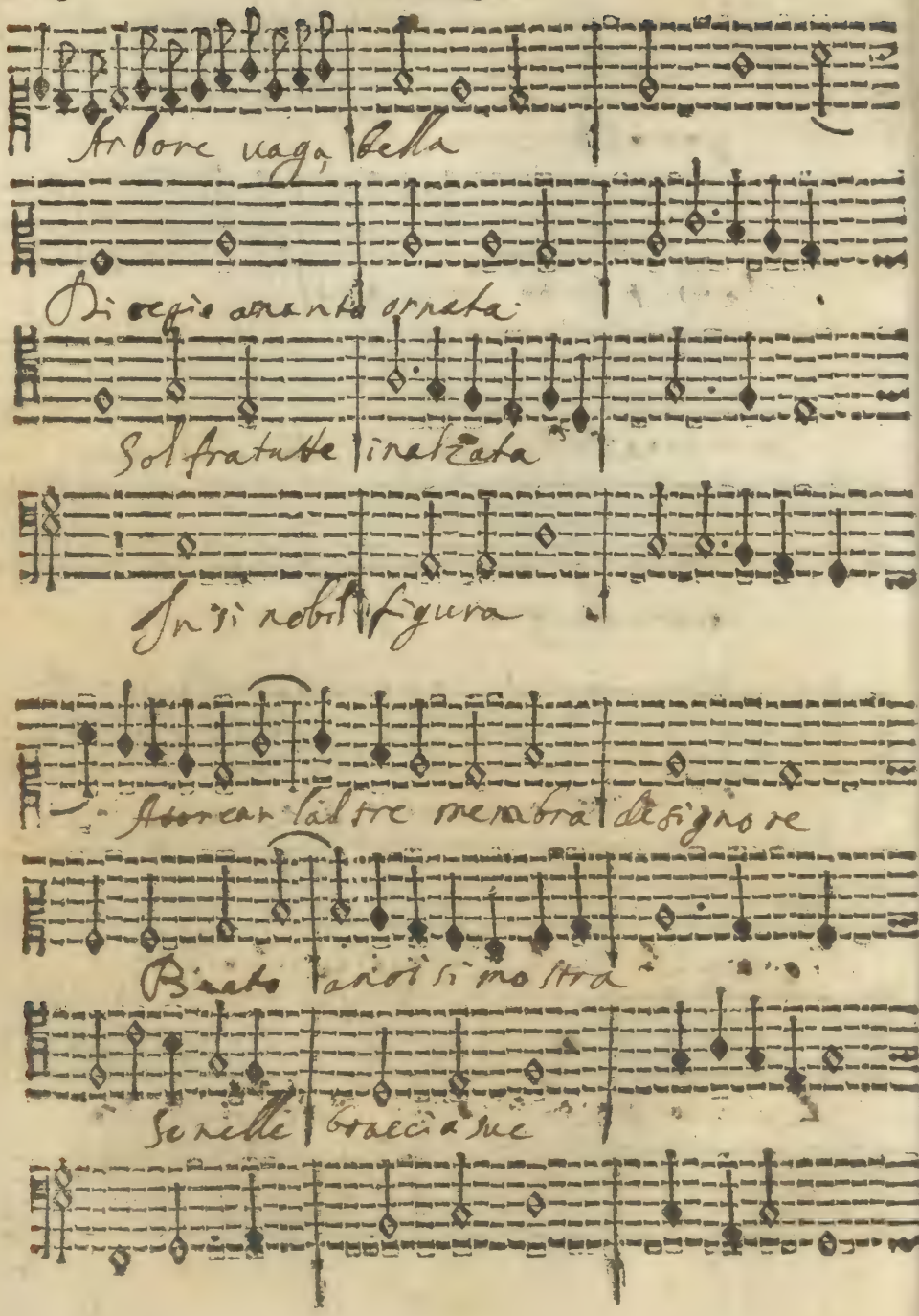

Su la croce corona uuol fiorire
Se goderla tu uuoi conuien patire
La uia della uirtú aspro á il sentiero,
Mostrasi aspra ancor la prima entrata,
Aspra há l'entrata ancor sassoso colle,
Che alla strada uuol per quello, há gran fatiga,
Deue croce chiamarsi il Segno eterno

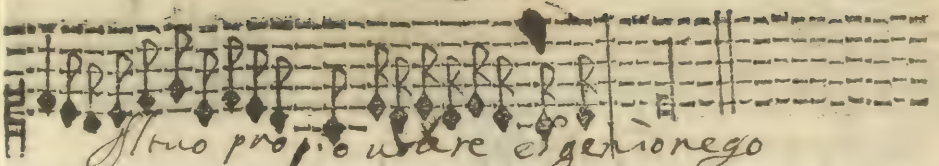

Sá quello più, che affliger può l'interno,
Se maria senza colpa angor patisce,
Come? chi tal non è croce abborrisce,
Quando vide me suo figlio desolato agonizare
E morir senza consolo
Quanto me sta quanto afflitta,
Tu la madre benedetta

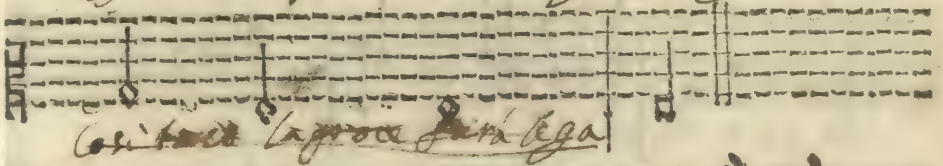

Del suo unico figliolo
E qual con non piaggerebbe,
Se una Madre rimirasse,
Sopportar tanto tormento
E sempre stavicina,
Alle rose odorifere la spina
Ciascun porta la groce che'l signore,

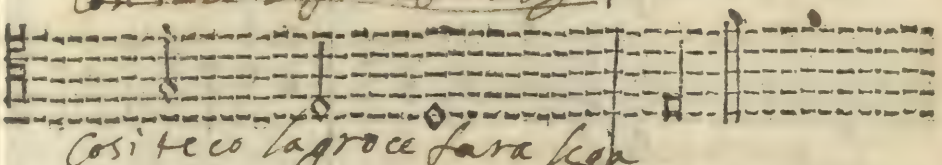

Basecondo il poter con grande amore,
Perche fuggi omescin la uia di croce
che da ueri contenti e non ti noce
Tra il ferro e il fuoco
Per prolongar la uita ogn uomo gioce
Ne bagnar uuole un poco,
La ridatinqua sua, che l'appetisce,

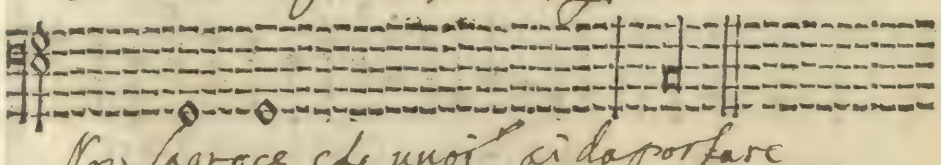

E per esser costante,
Soffrir tutto conuiene
Se imprezabil si rende un, che accio uiene
Perche dunque?
Per te stessa saluar, graue e la croce?
L'amile nol il superbo allor gioisce
Quando per il suo Di croce patisce,


Arbore vaga, bella
Di regio amanto ornata
Sol fra tutte inalzata
In si nobil figura
Ancor ch'al tre membra designore
Beato a noi si mostra
Se nelle braccia sue

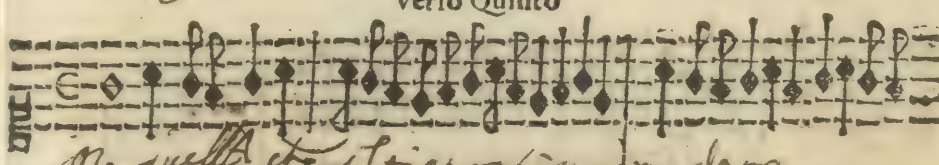


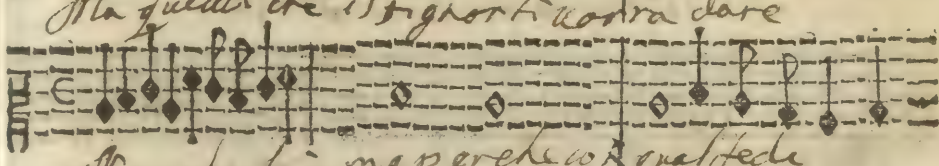


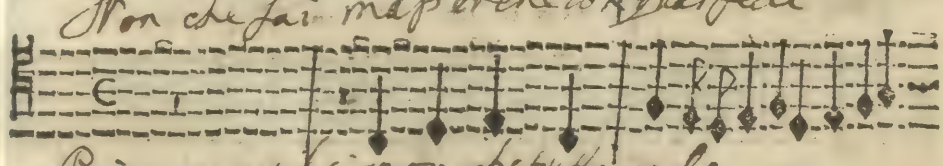


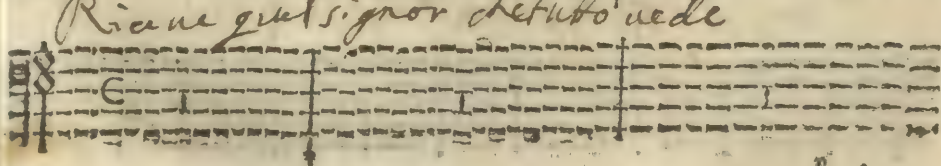


Verso Quinto









Se si perde tangnello

che non sie qui la guida

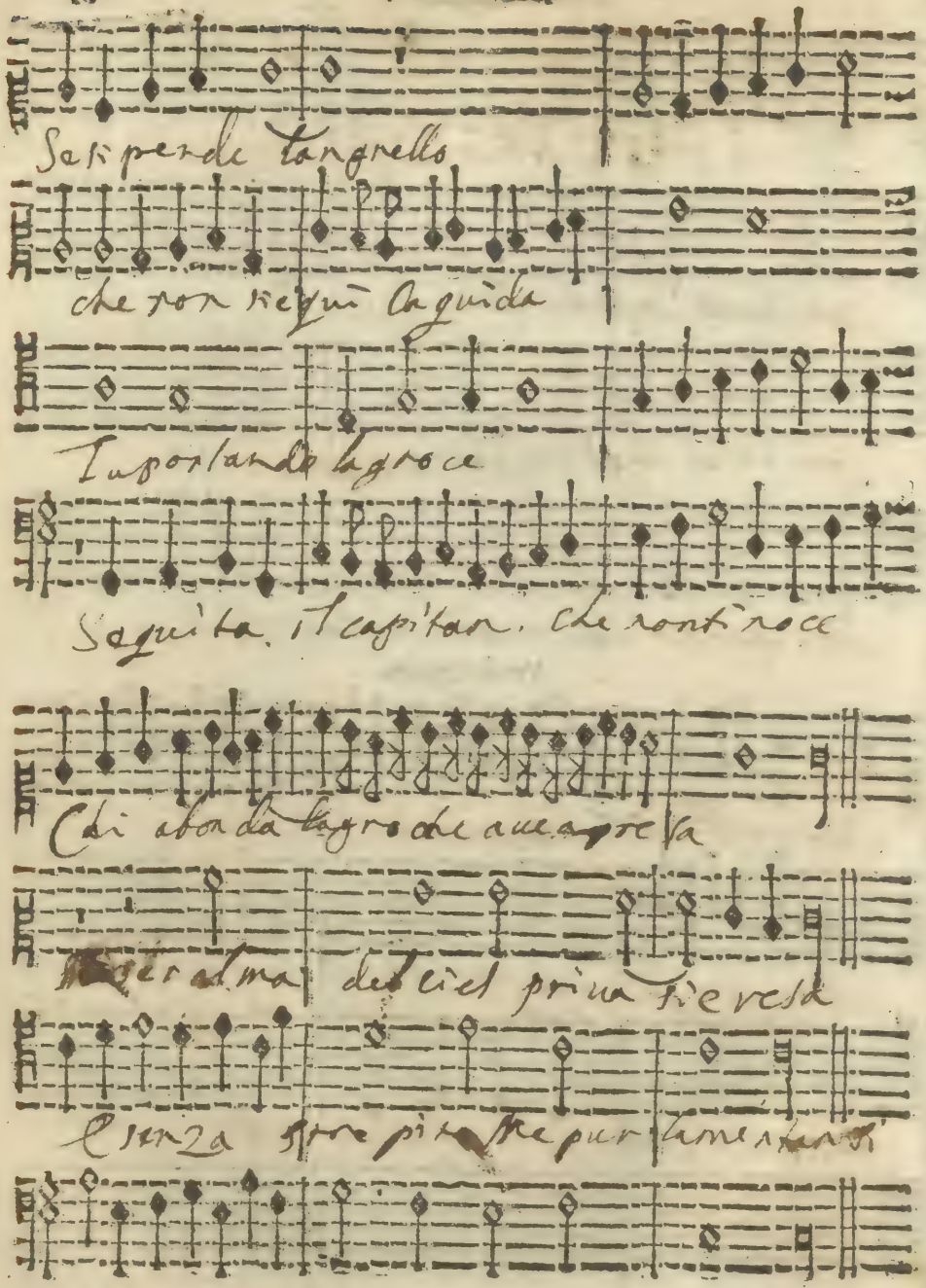
Tu portando la groce

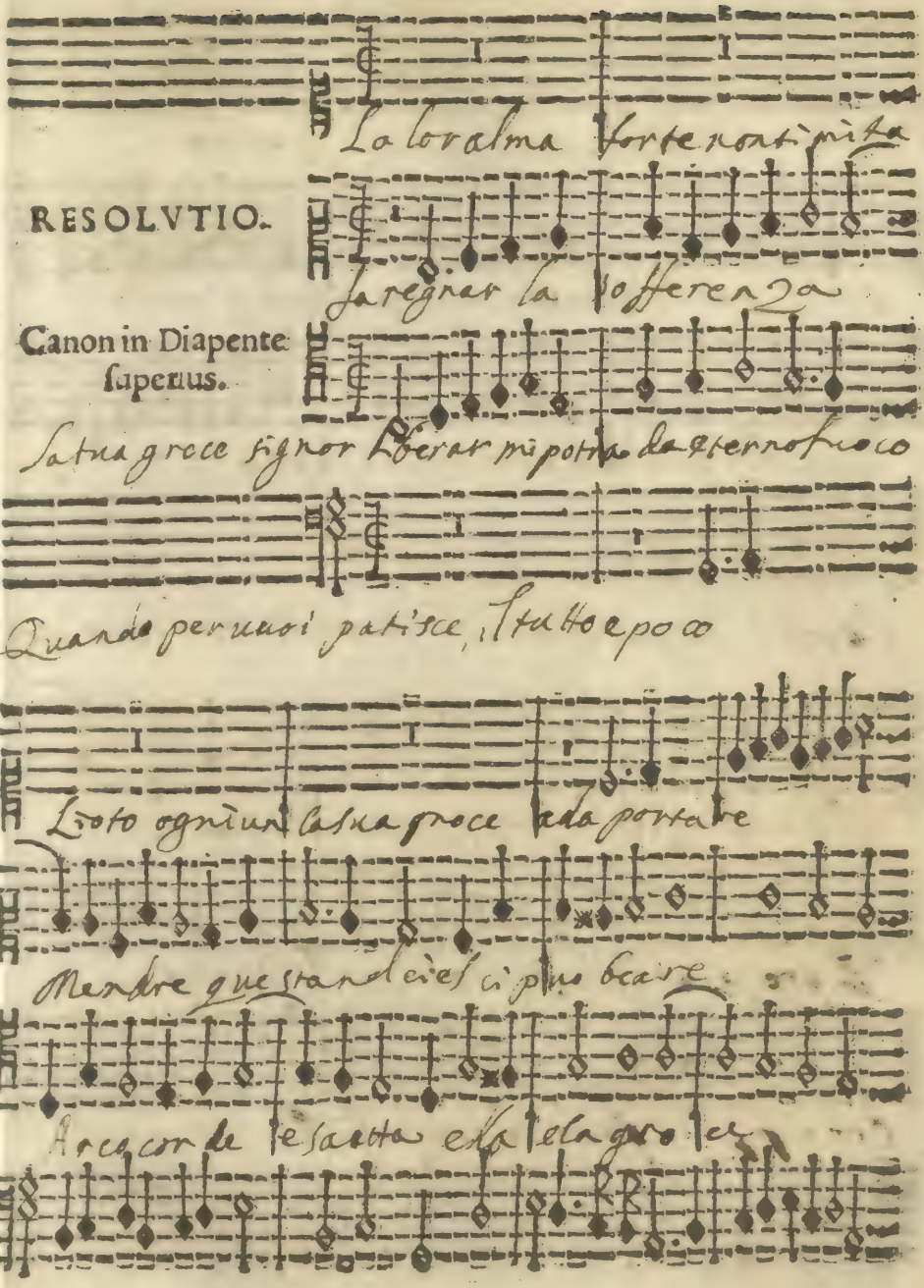
Seguita il capitan. che non ti noce

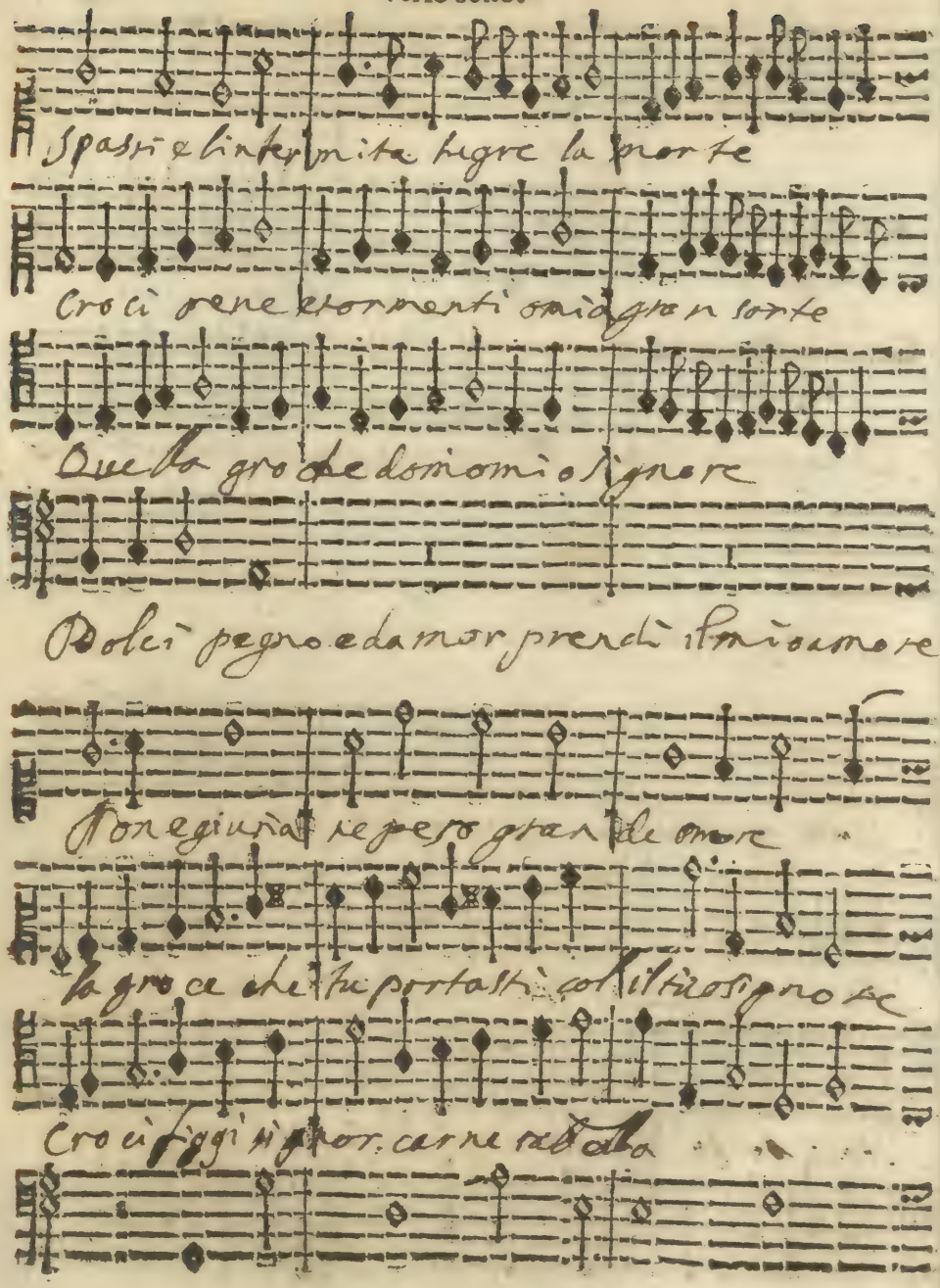
Chi abonda la groce che aue a preso

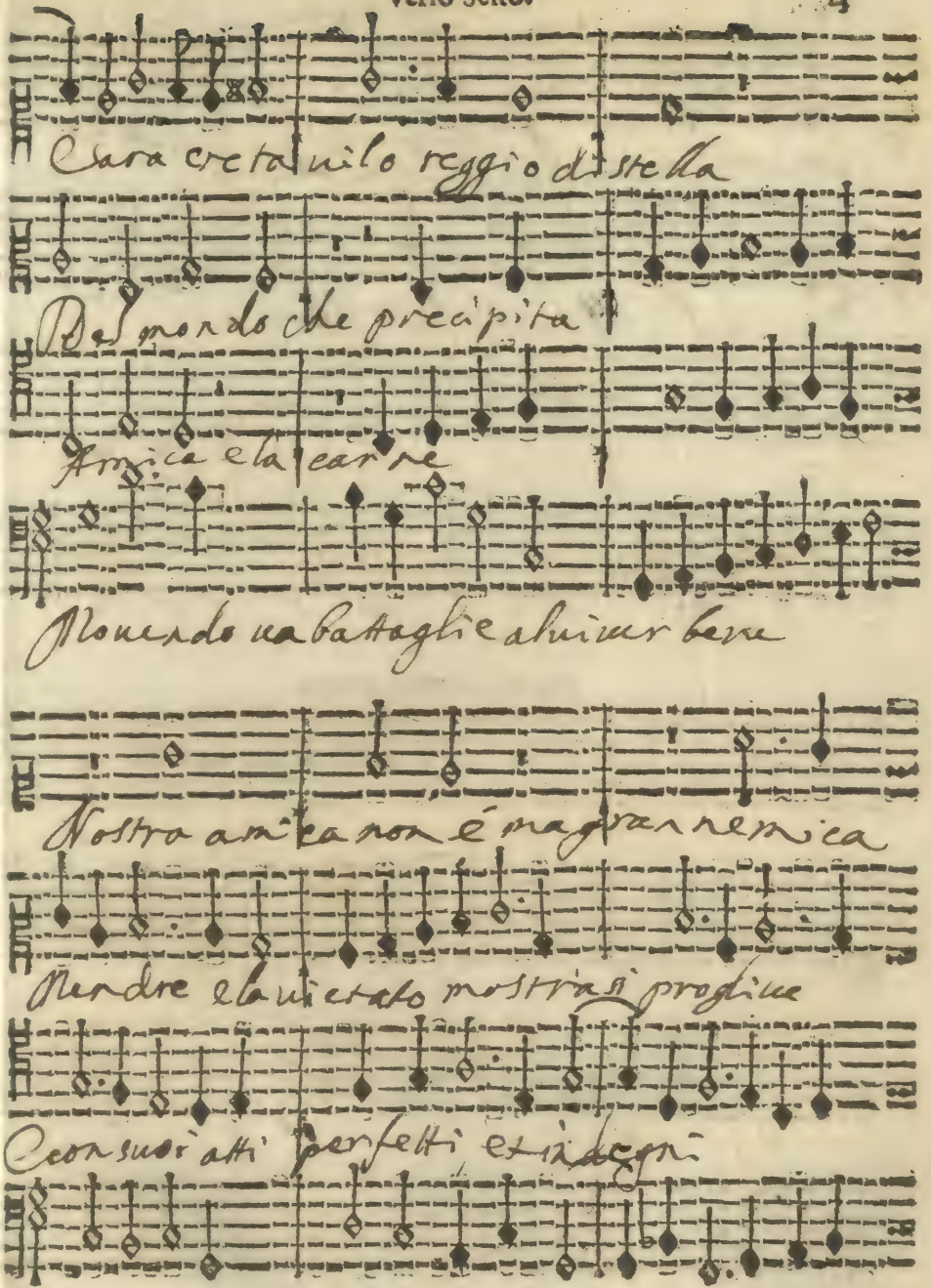
[illegible] ser alma del ciel priua sie resa

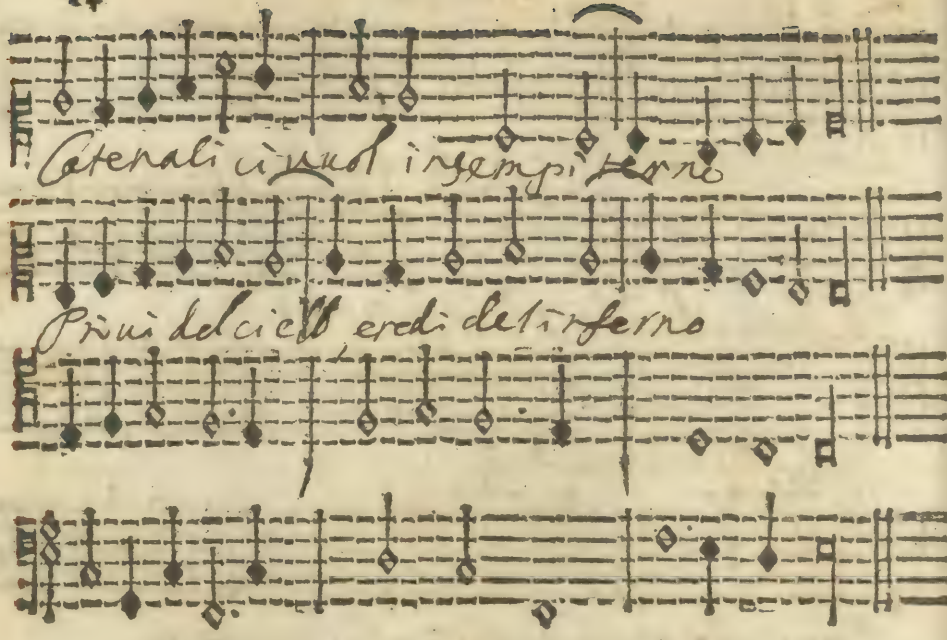
E senza [illegible] pur lamentarsi



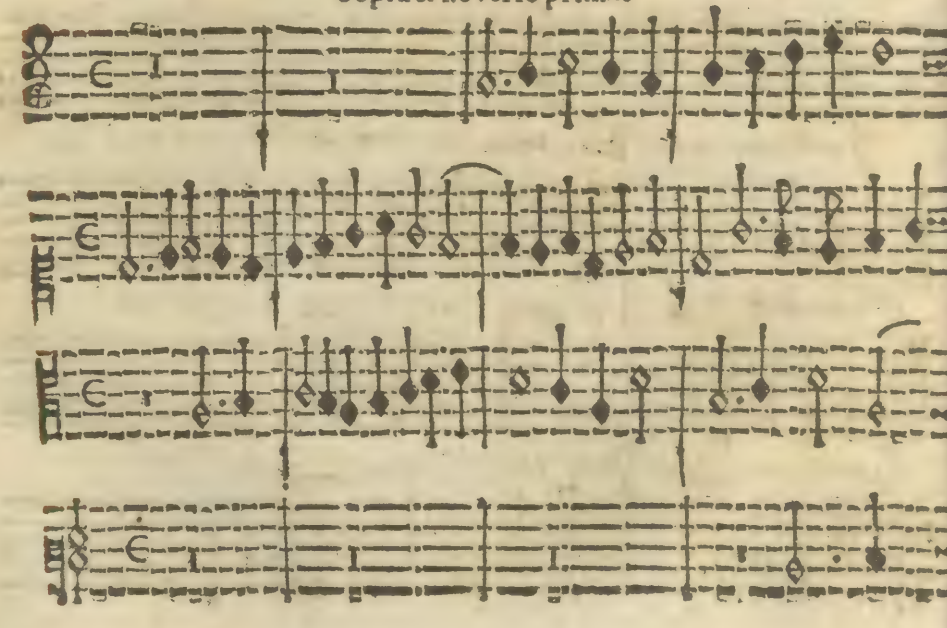

RESOLVTIO.
Canon in Diapente superius.

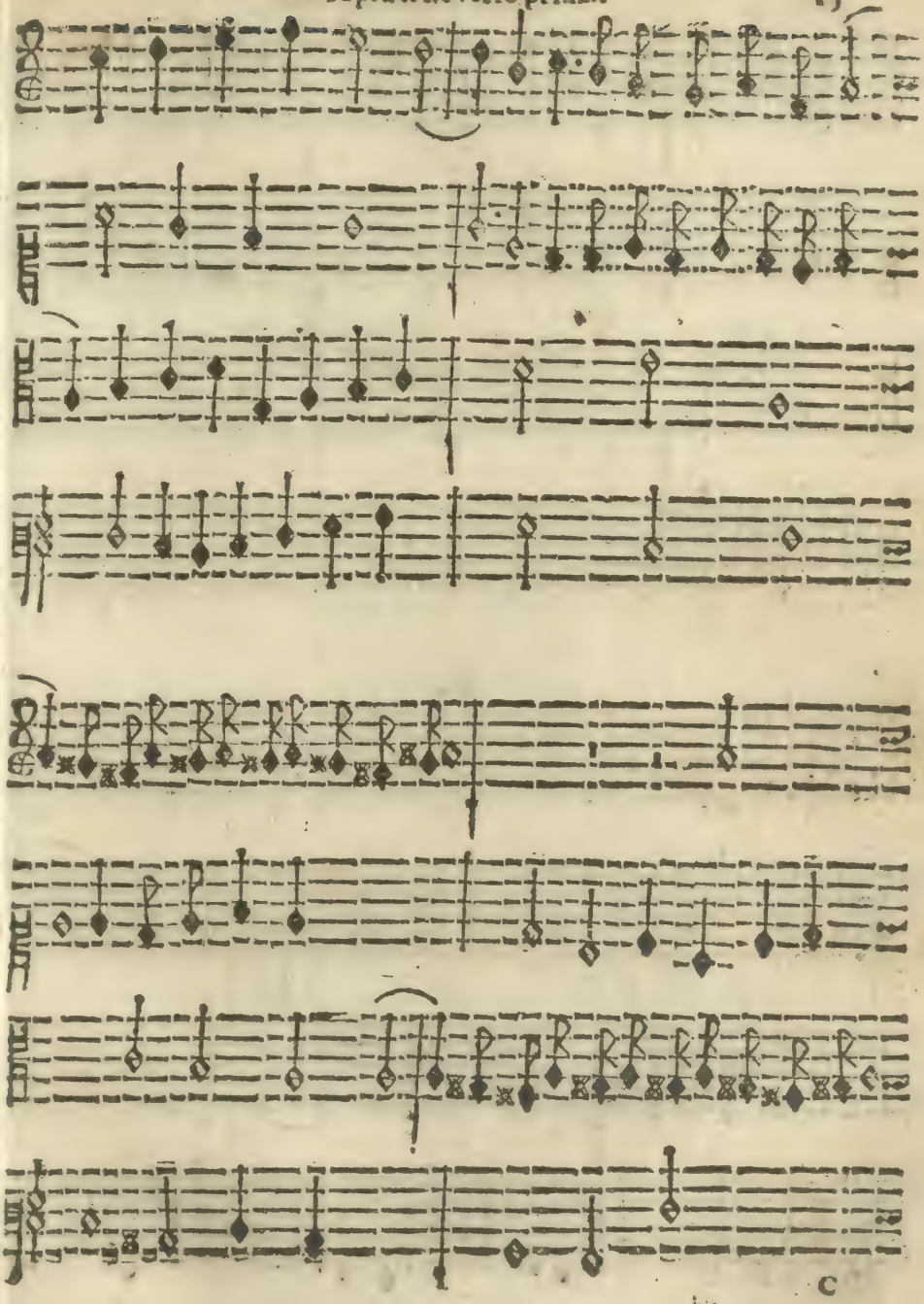

Spassi e linfermita tugre la morte
Croci pene e tormenti omia gran sorte
Quella gro che domomio signore
Dolci pegno e da mor prendi il mio amore
Non e giuria ne peso gran de amore
la gro ce che tu portasti col il tuo signore
Croci figgi signor carne rabbella

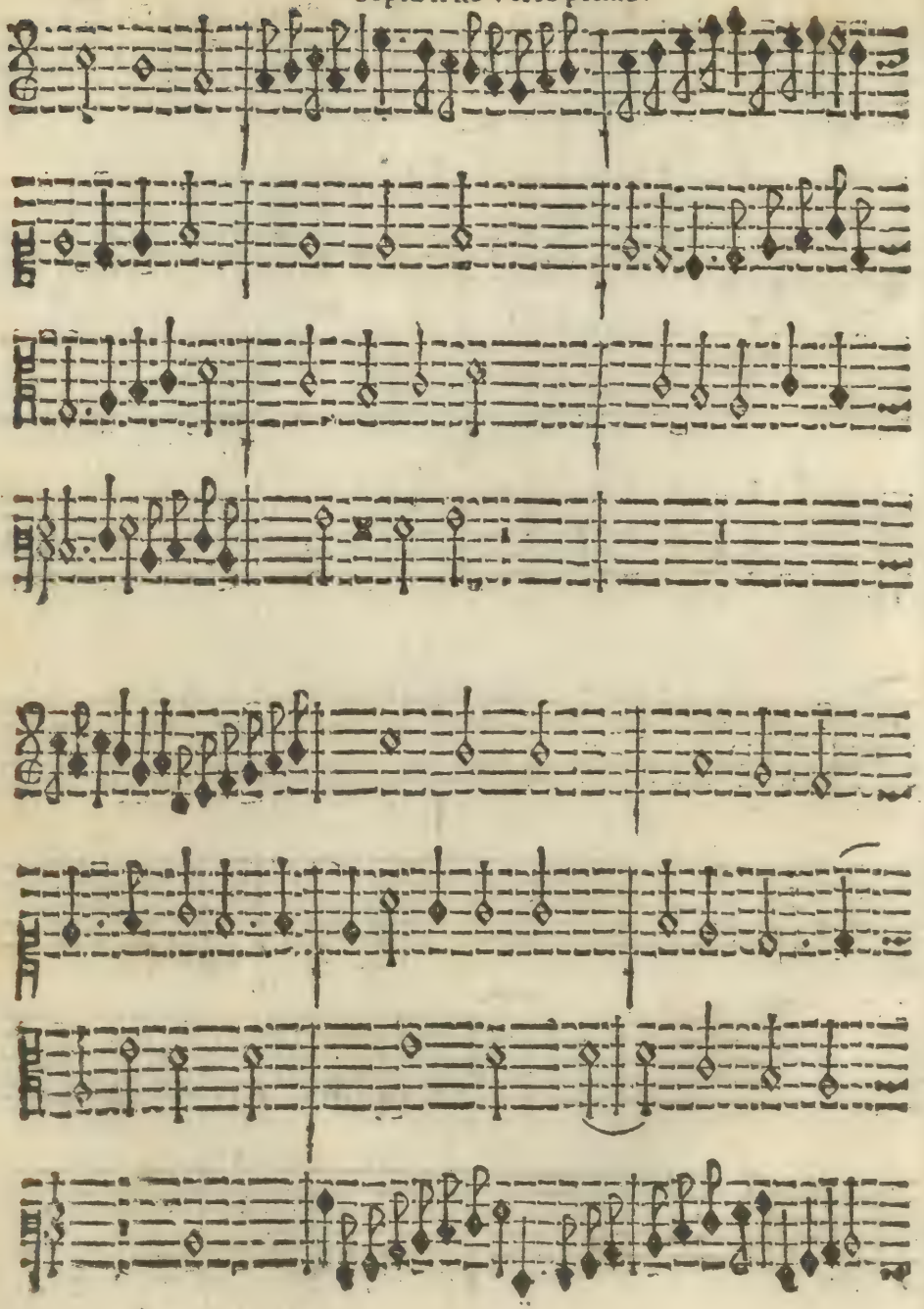

Cara cretauilo reggio di stella
Del mondo che precipita
Amica e la carne
Mouendo ua battaglie al uiuer bene
Nostra amica non é ma gran nemica
Mendre e la uietato mostrasi progliue
E con suoi atti perfetti et indegni

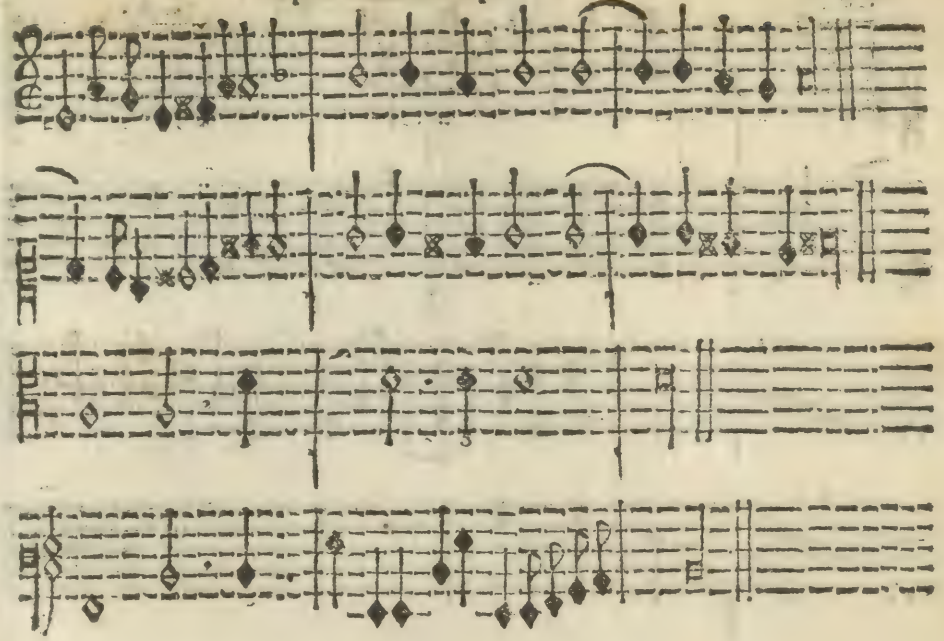


Sopra il Re verso primo.

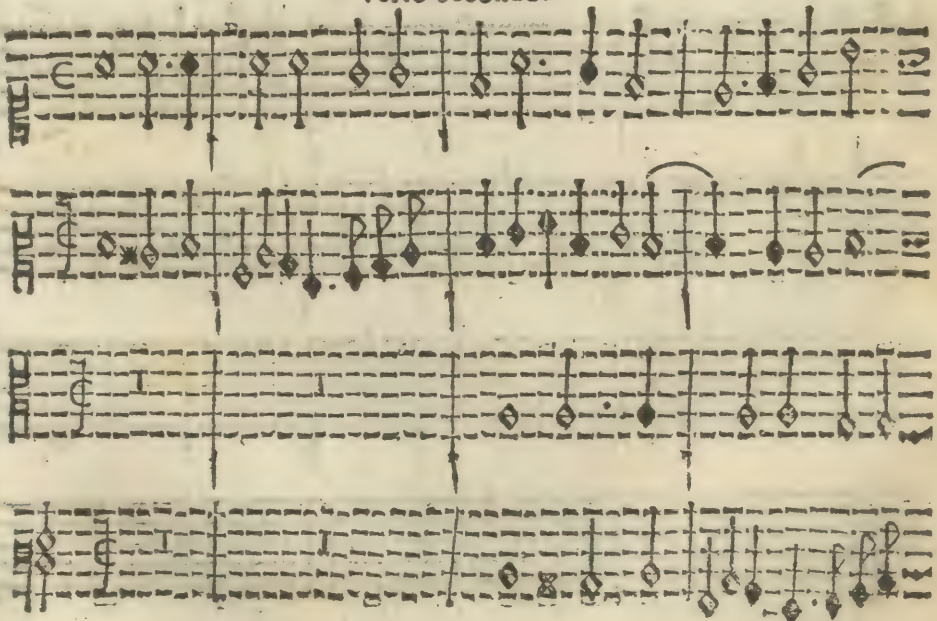


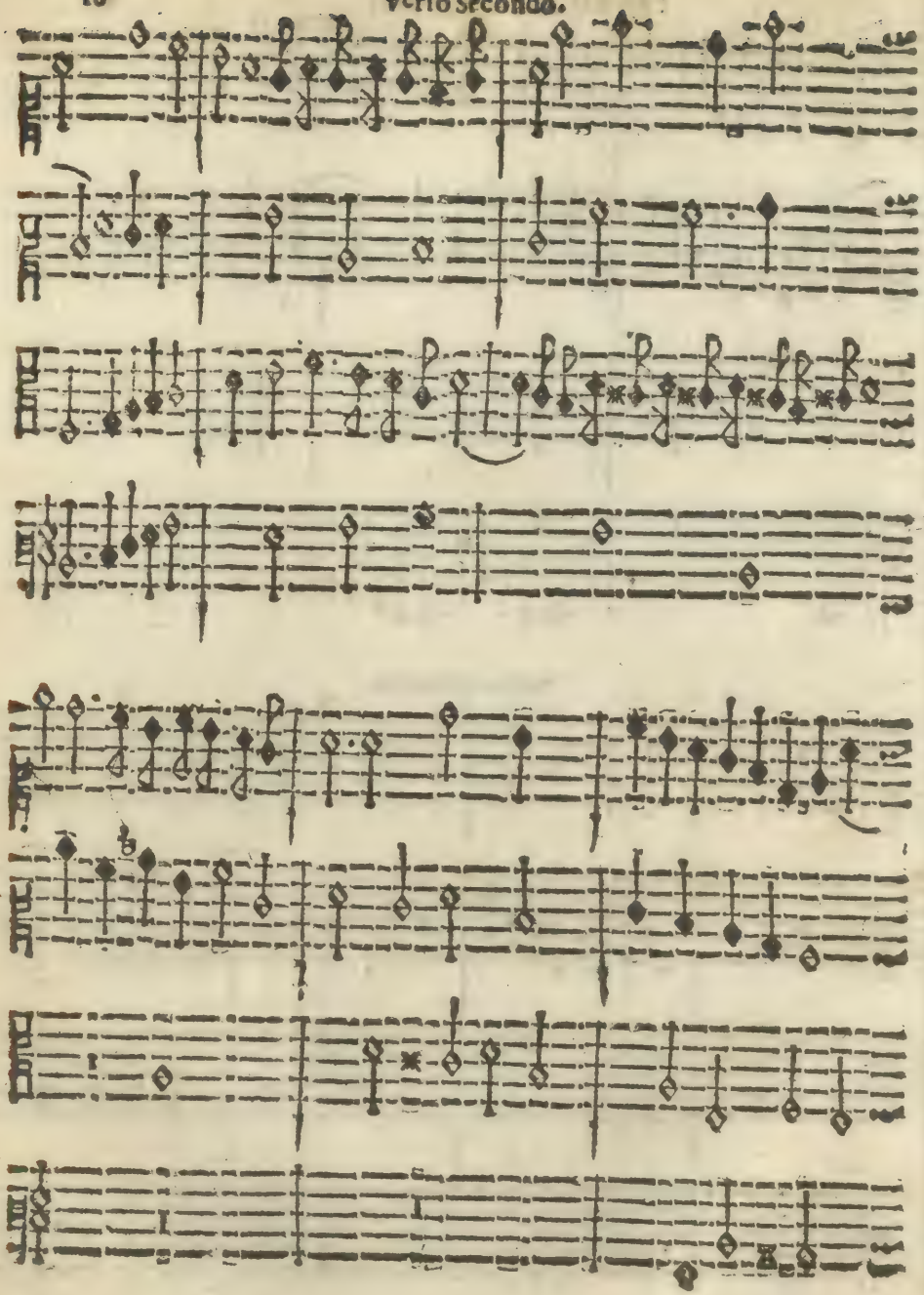


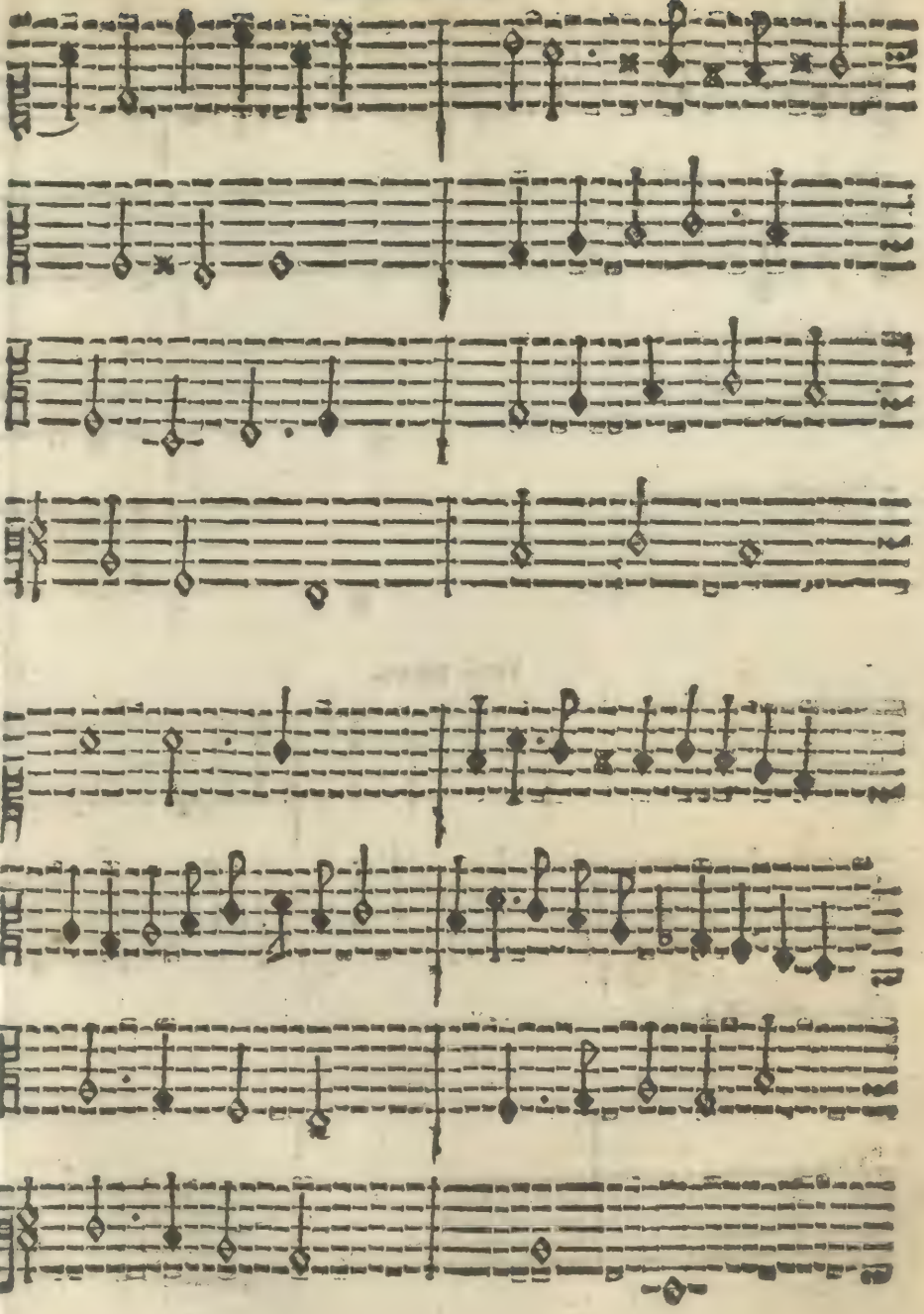




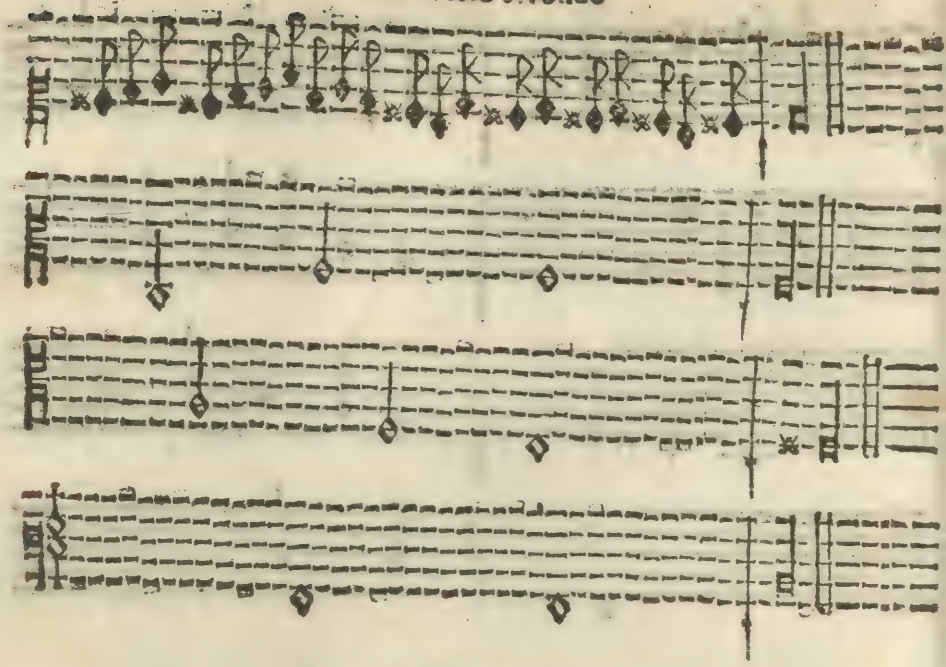
Verso secondo.







Verso Secondo



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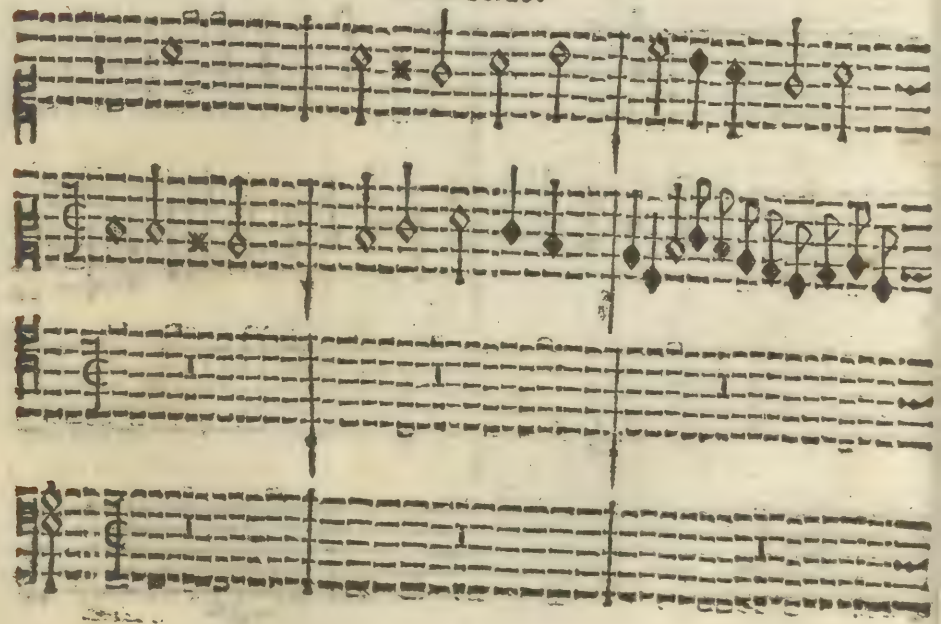

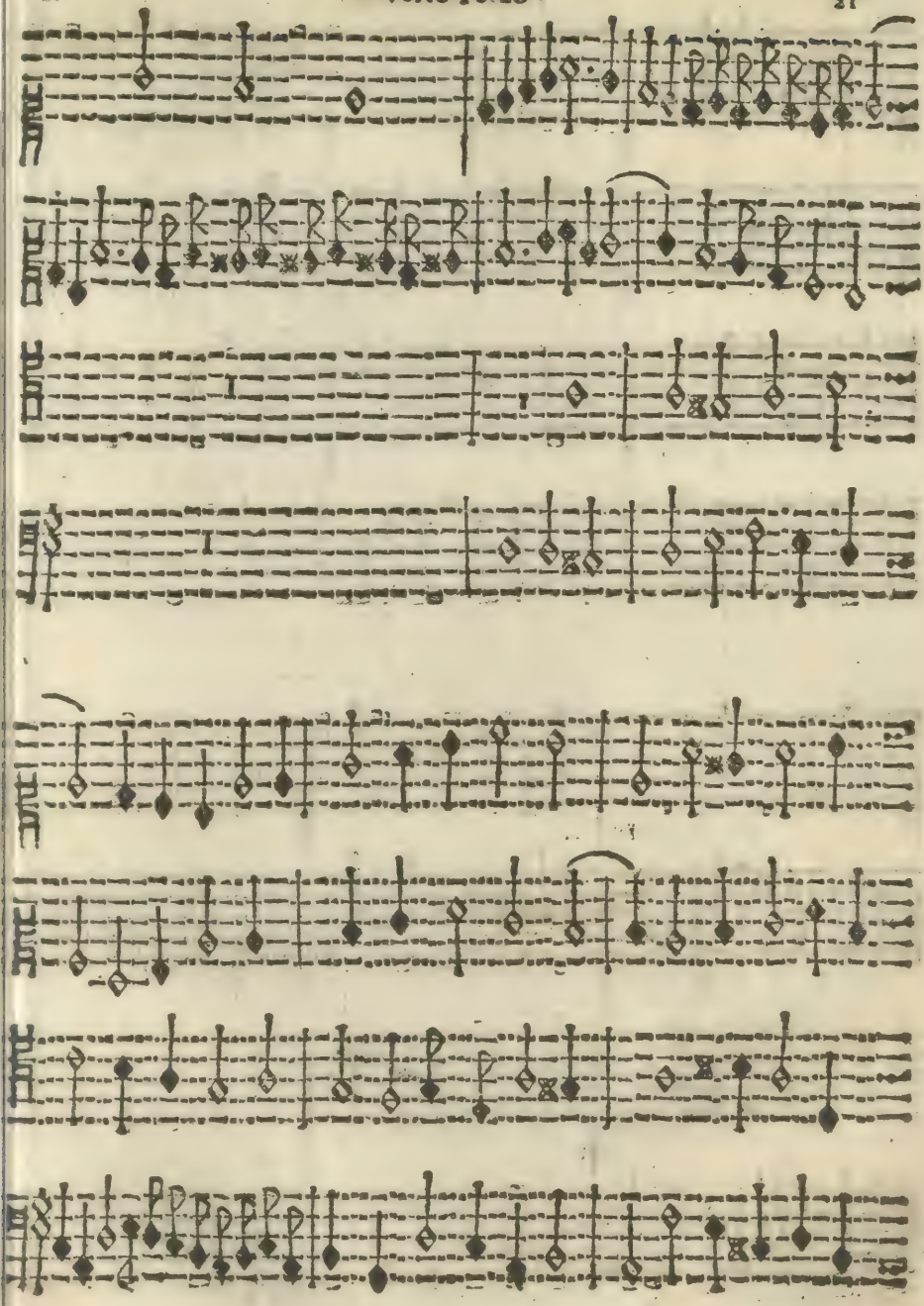

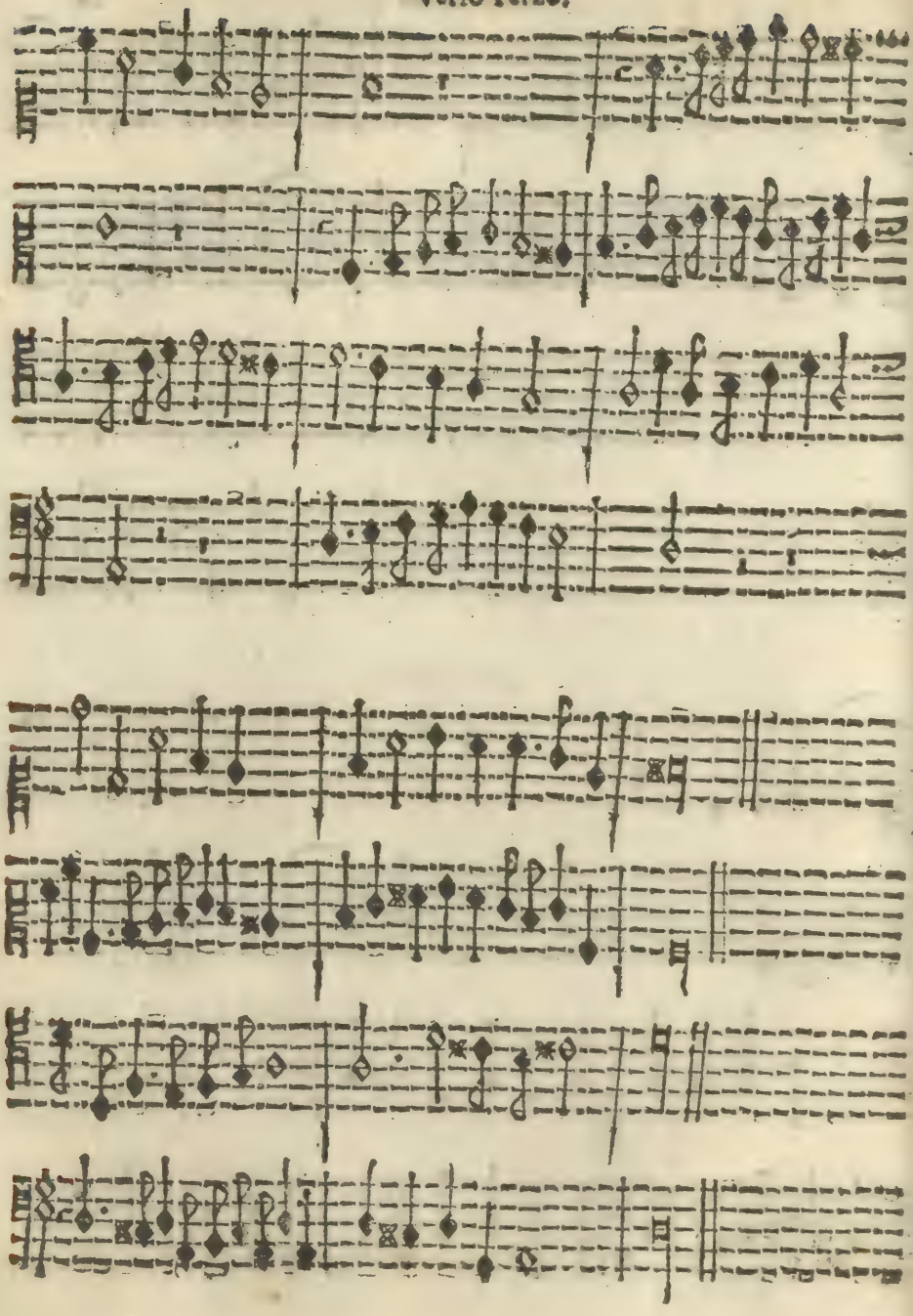

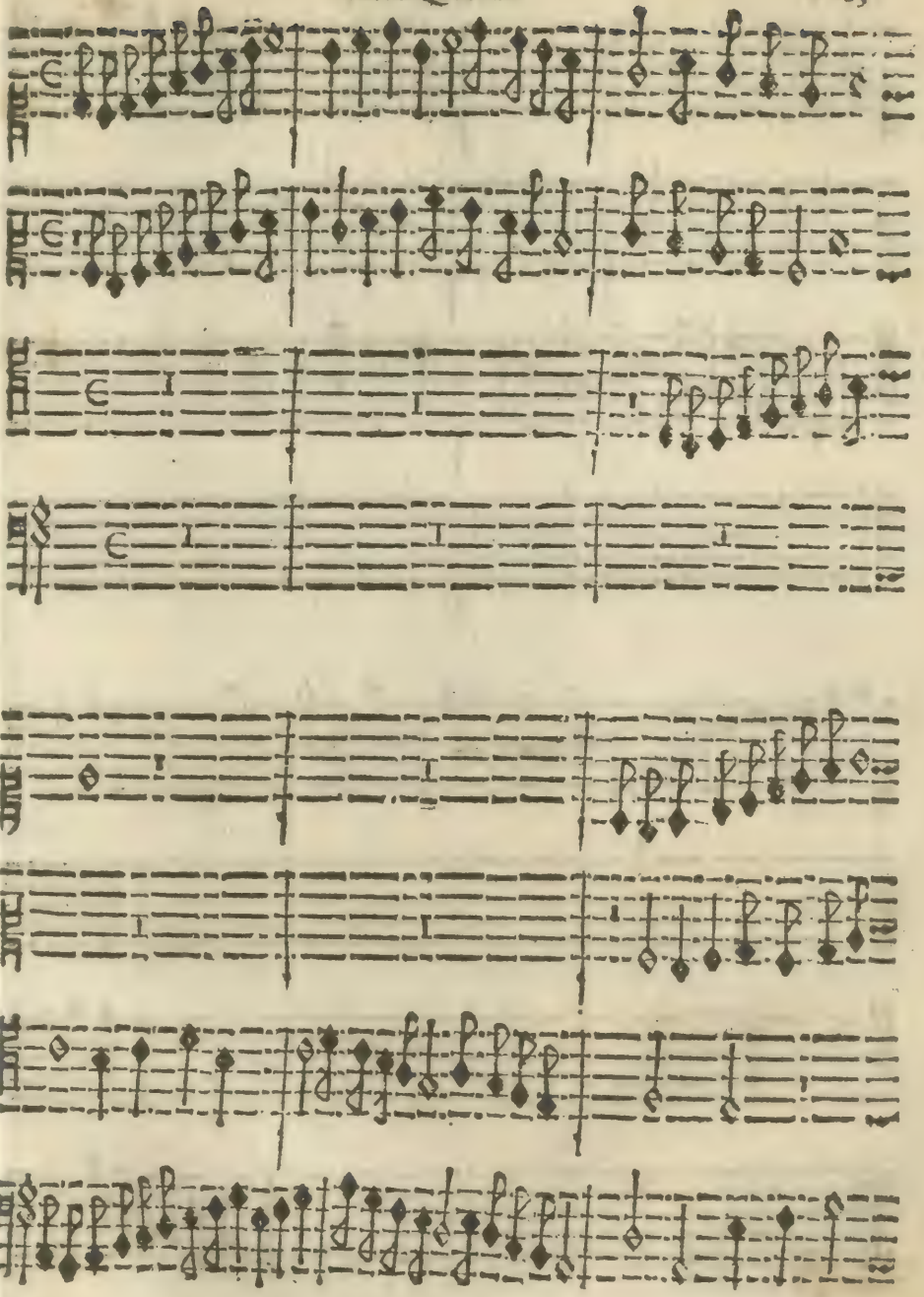

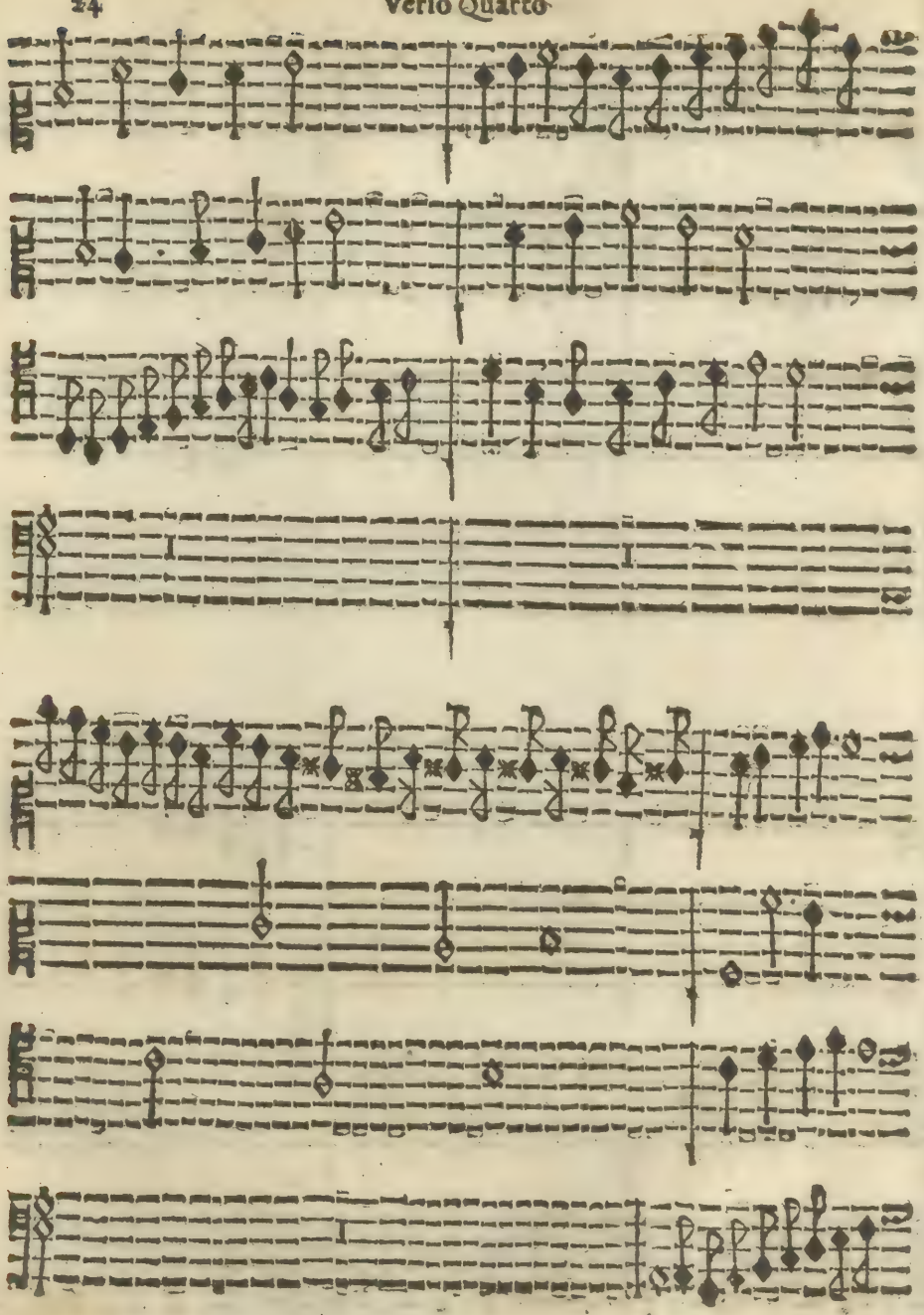

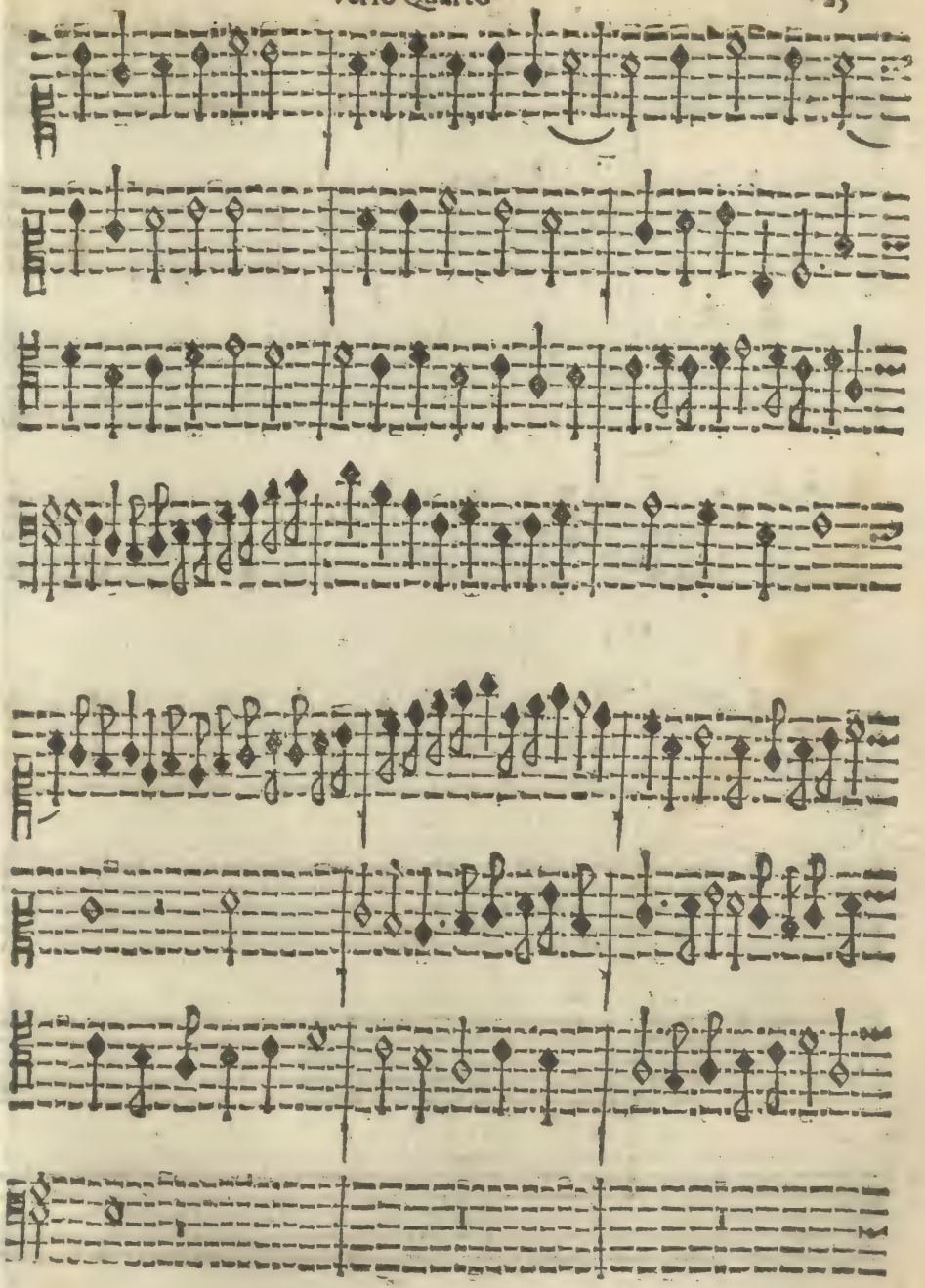

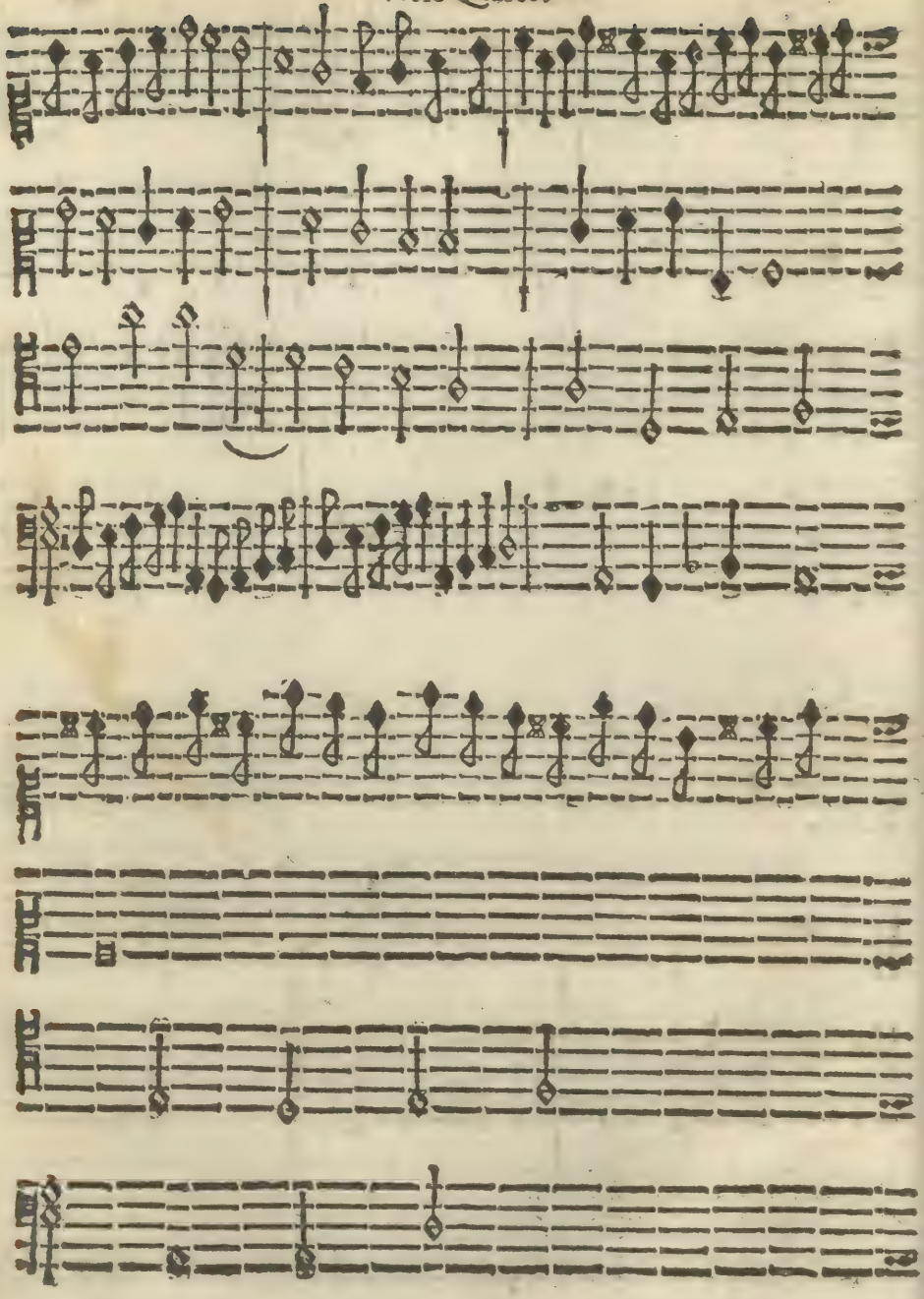

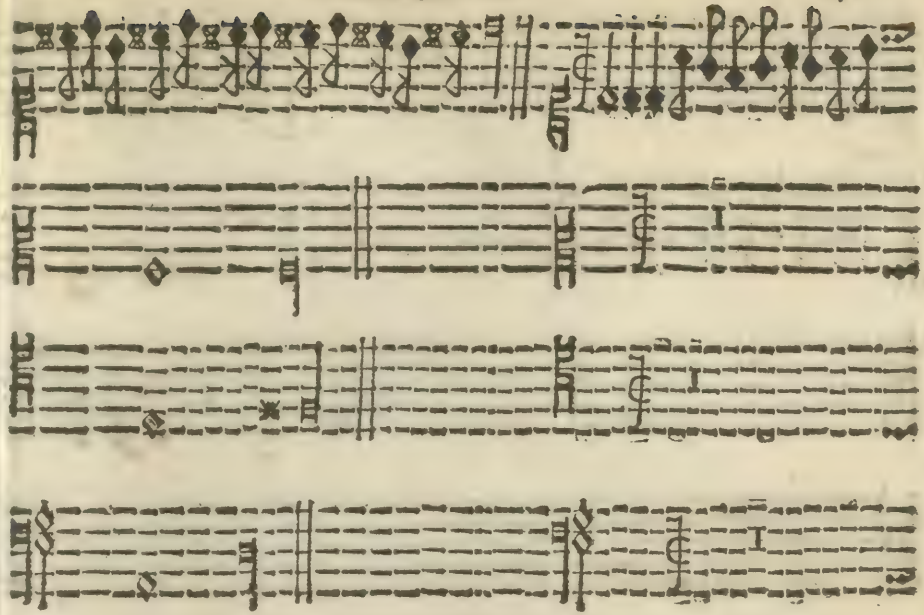

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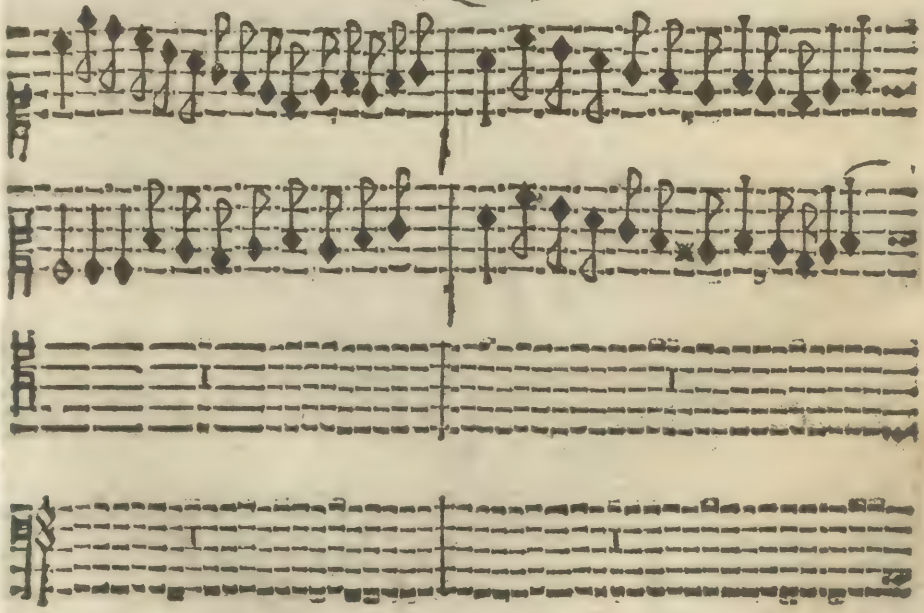
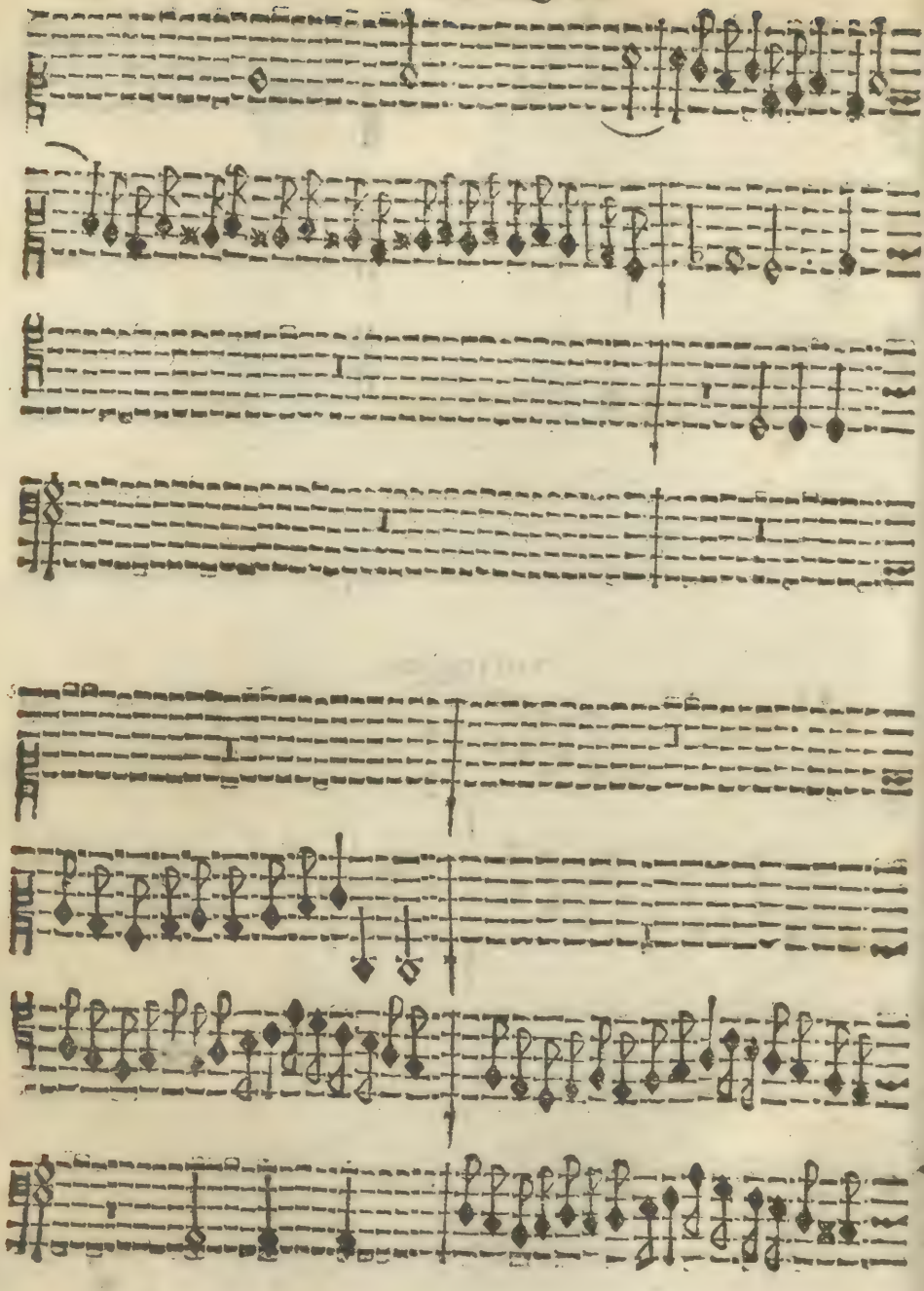
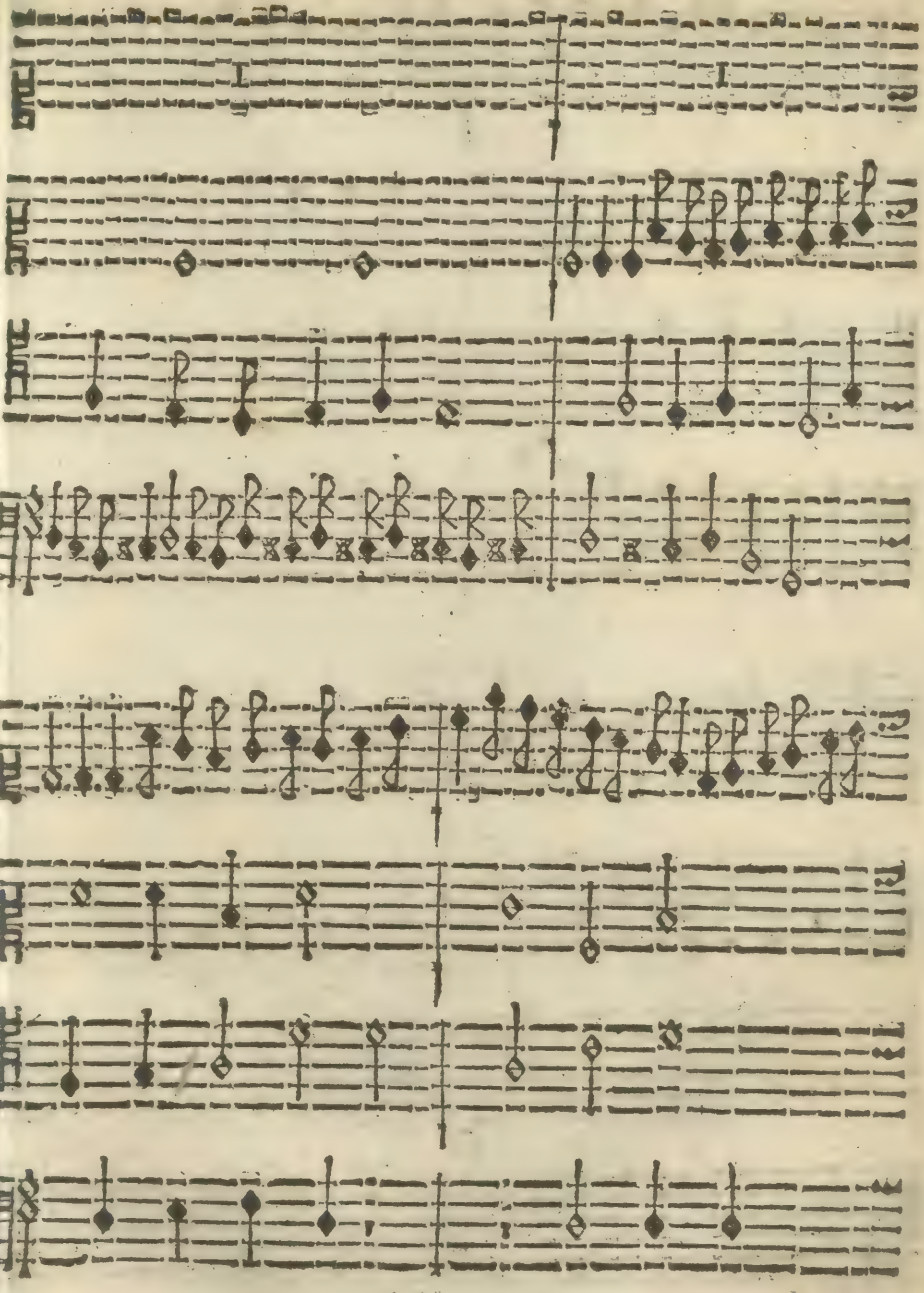
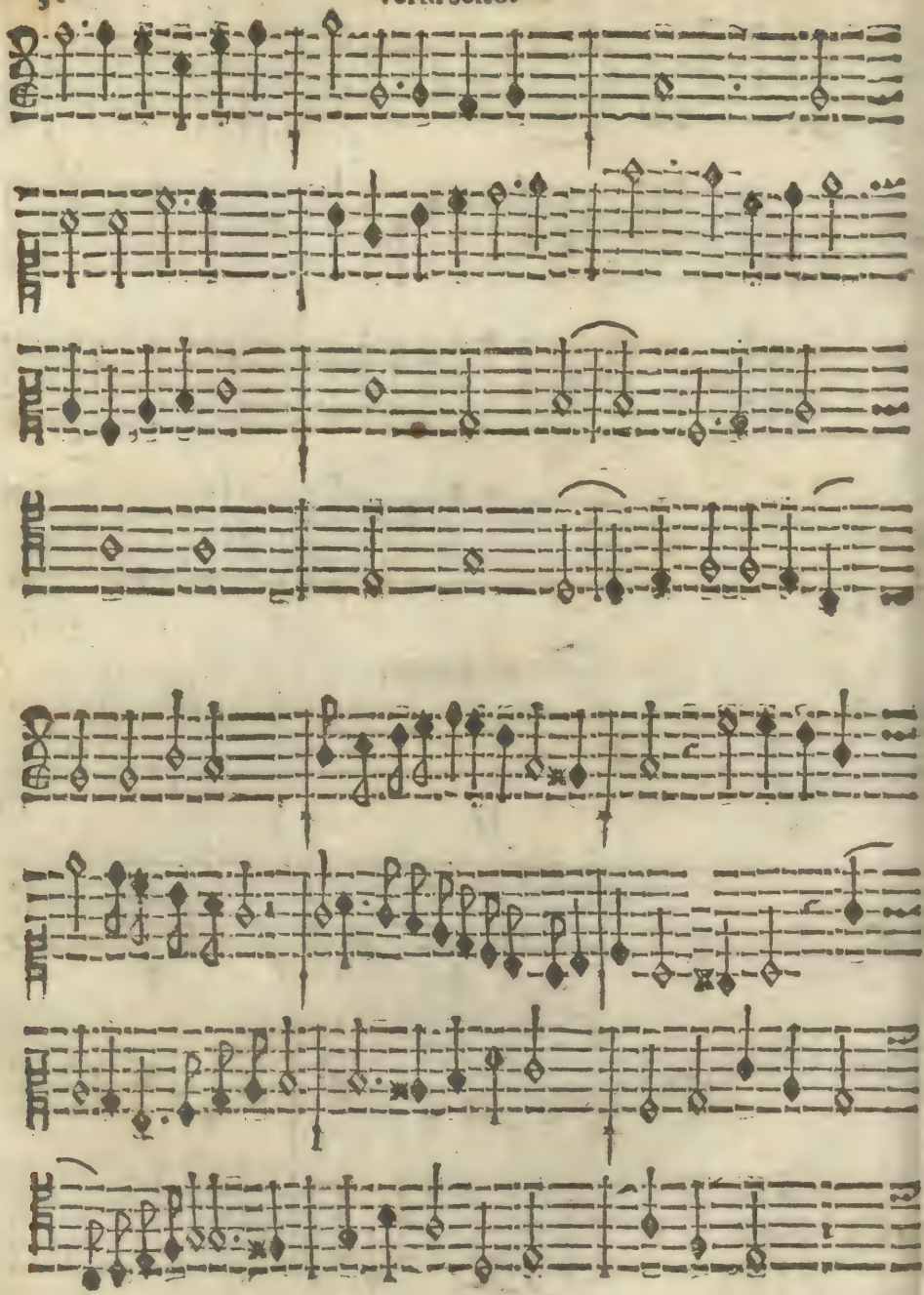
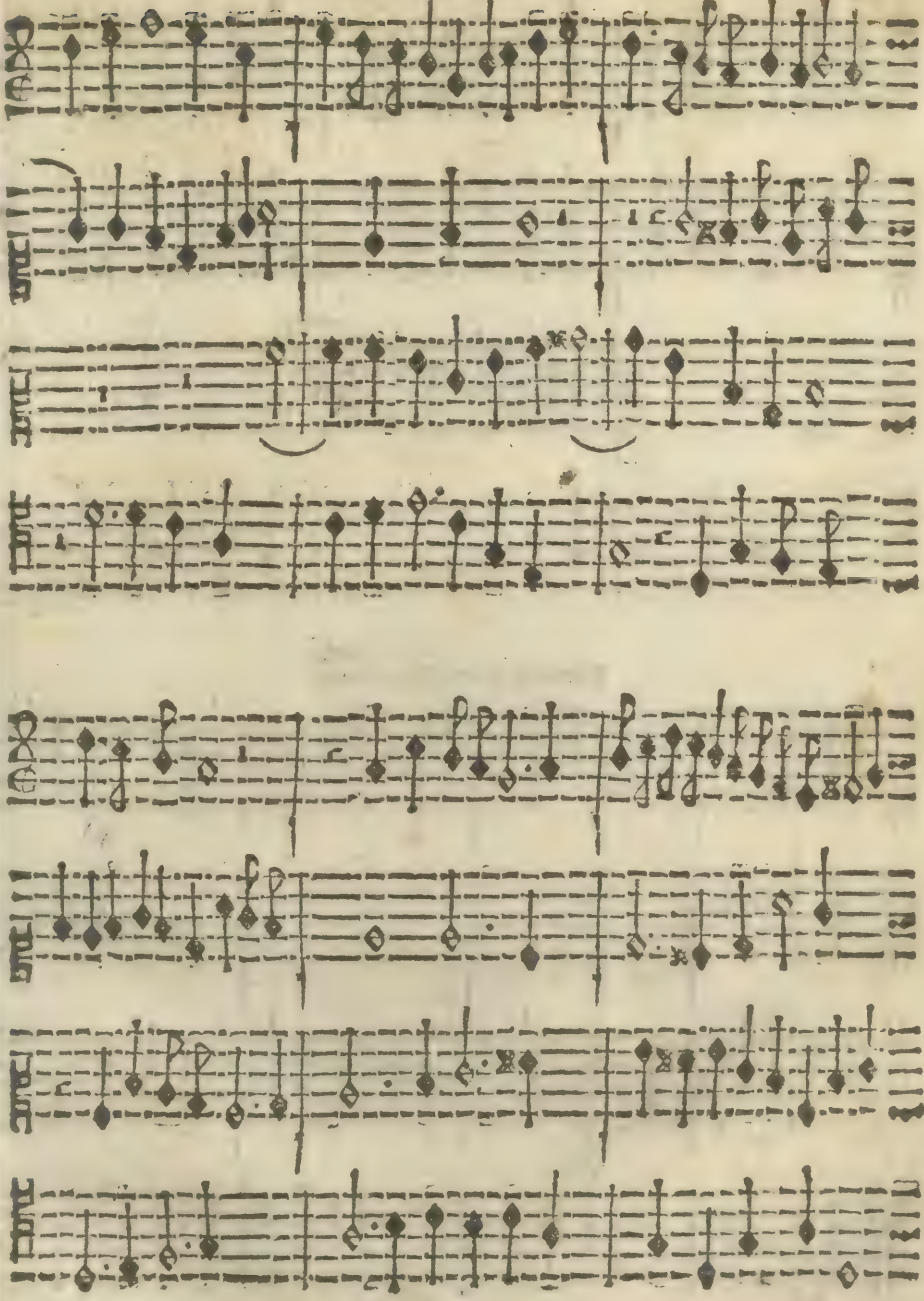
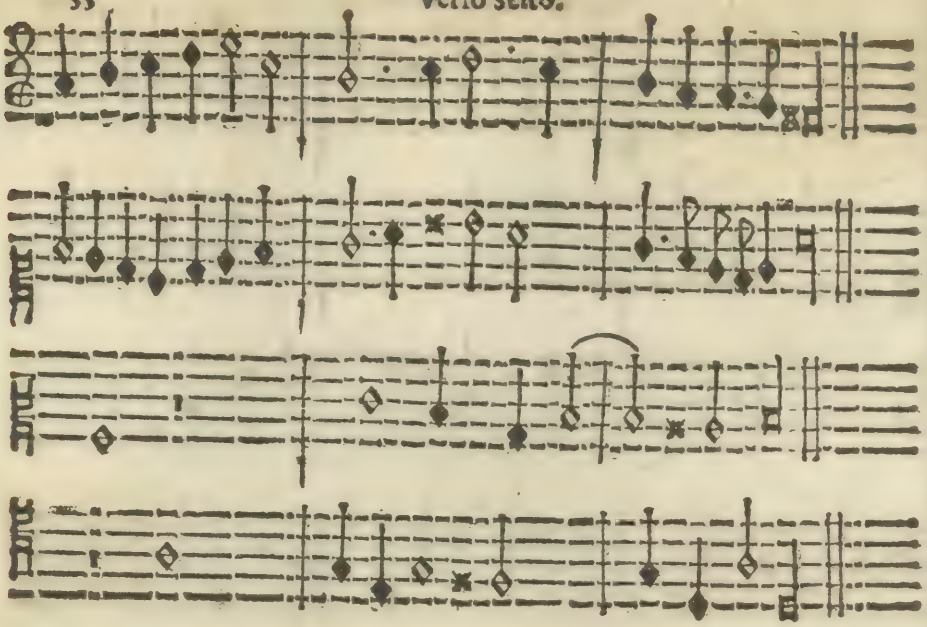




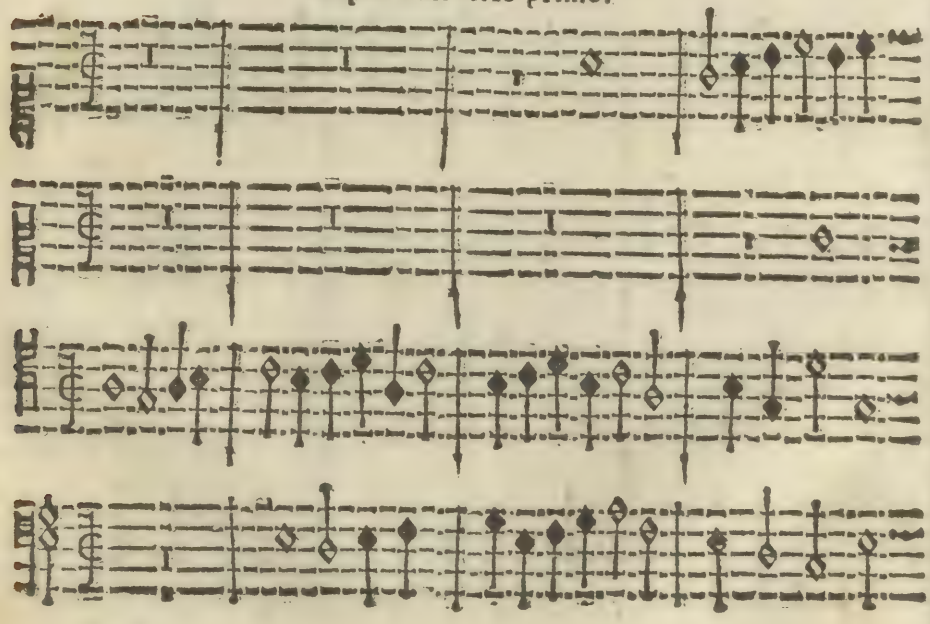


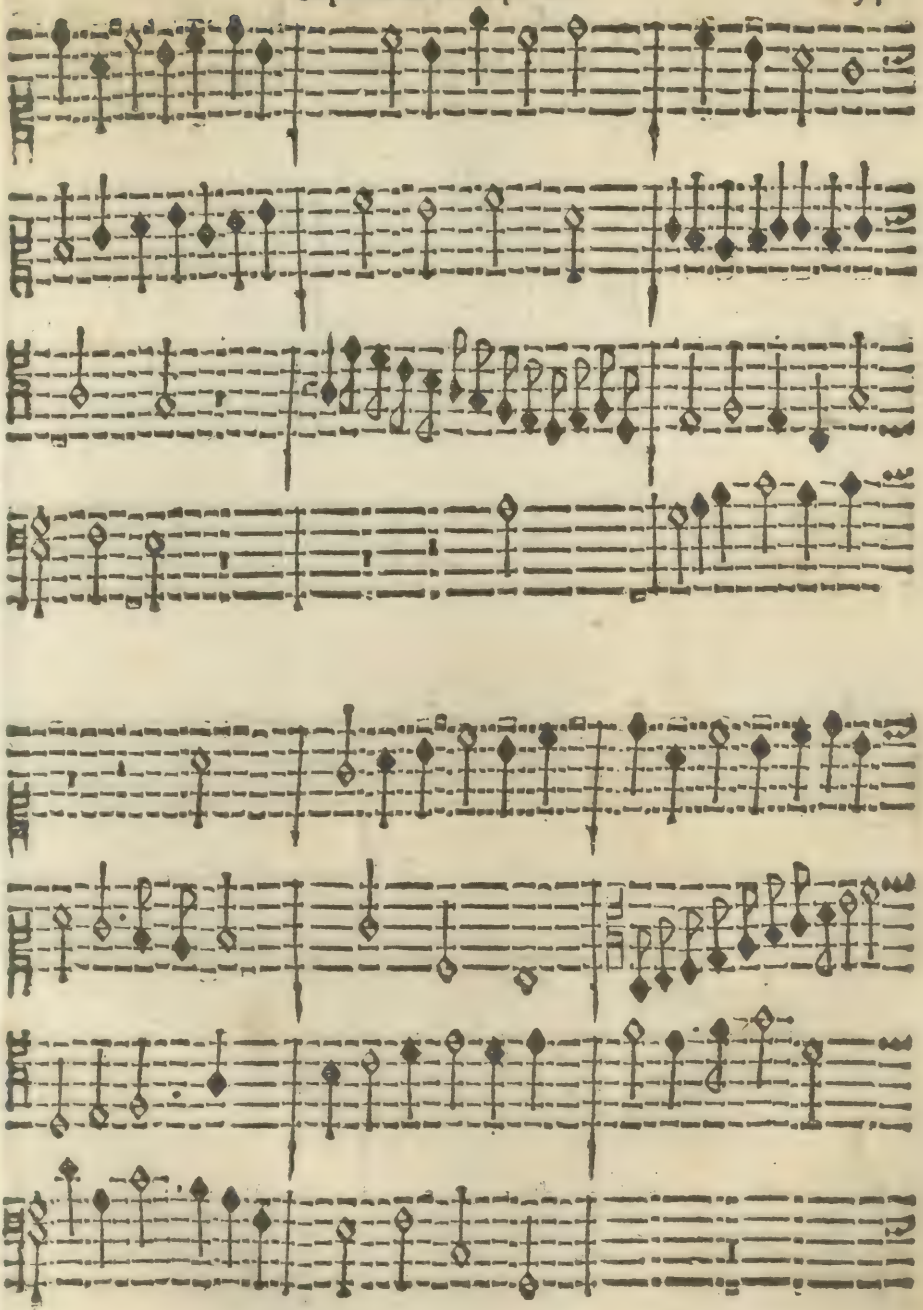


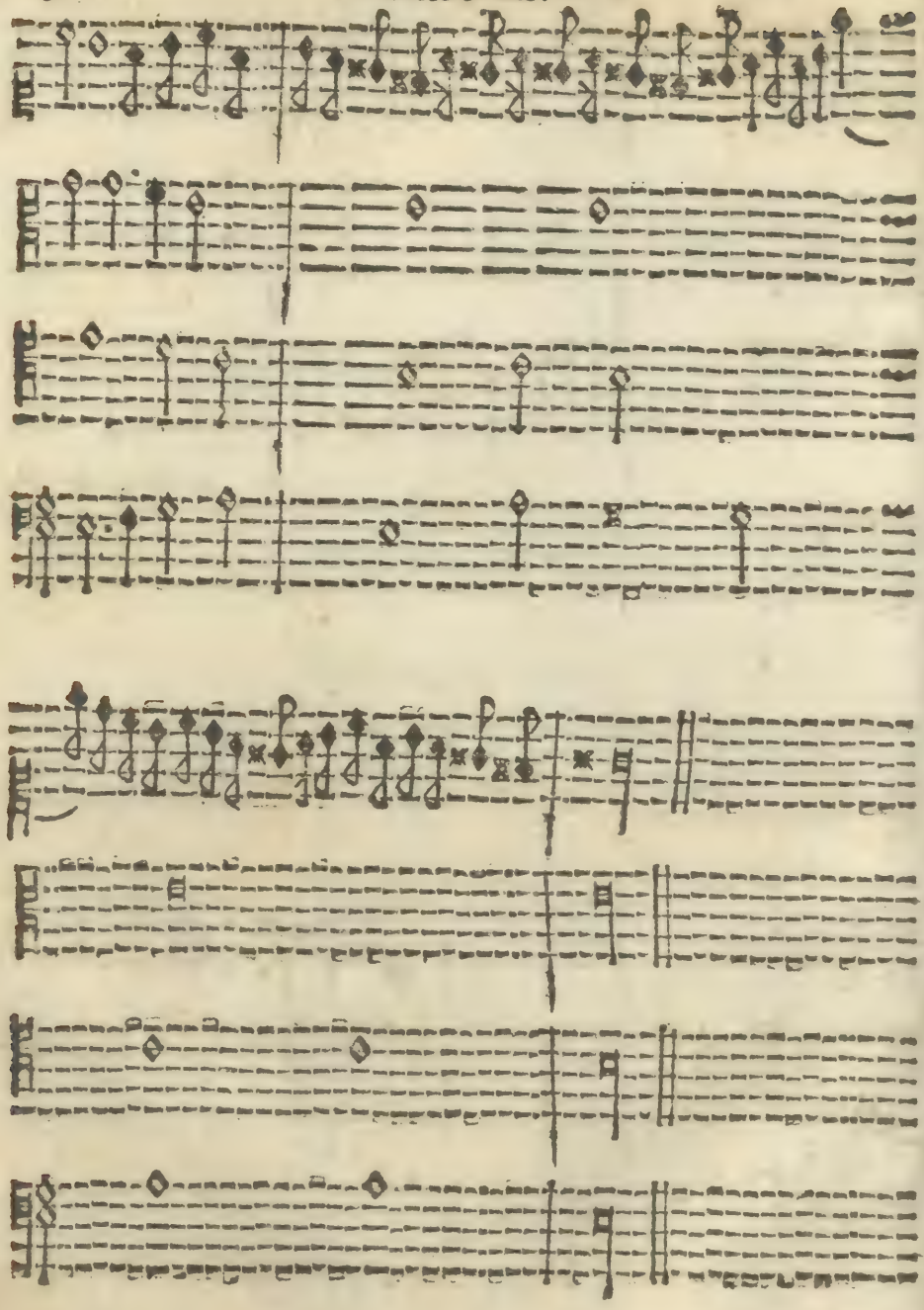


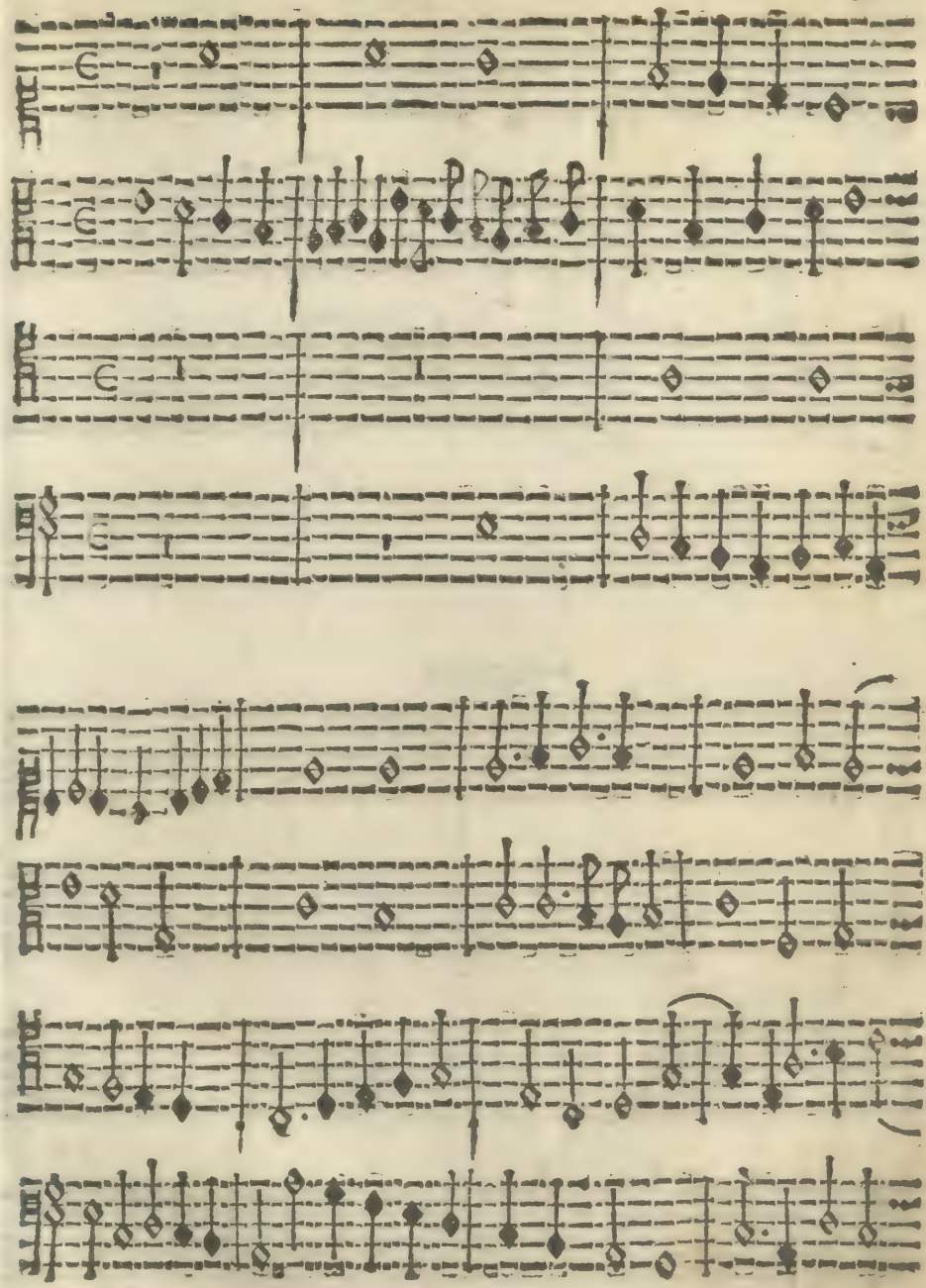


Sopra il Mi verso primo.

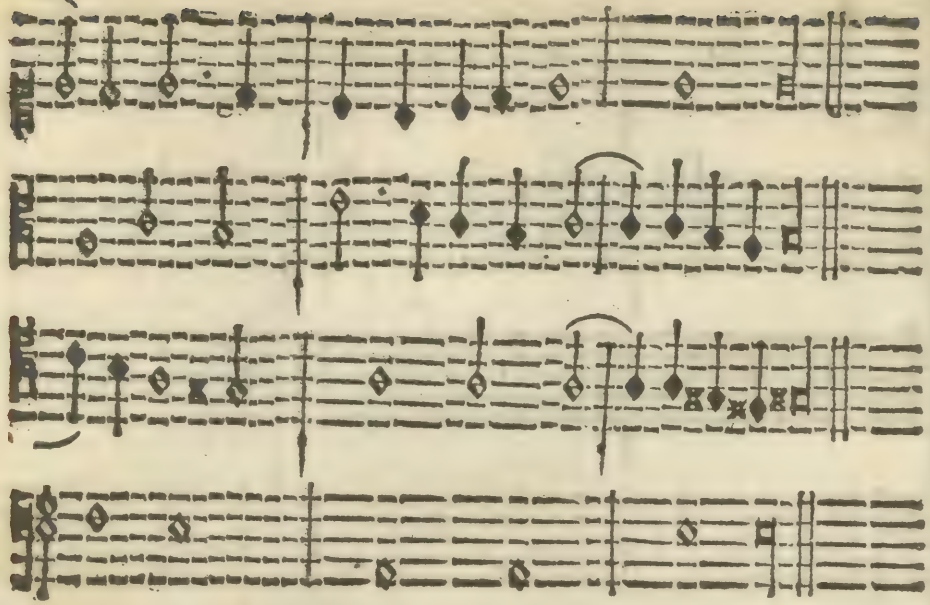








Verso secondo.



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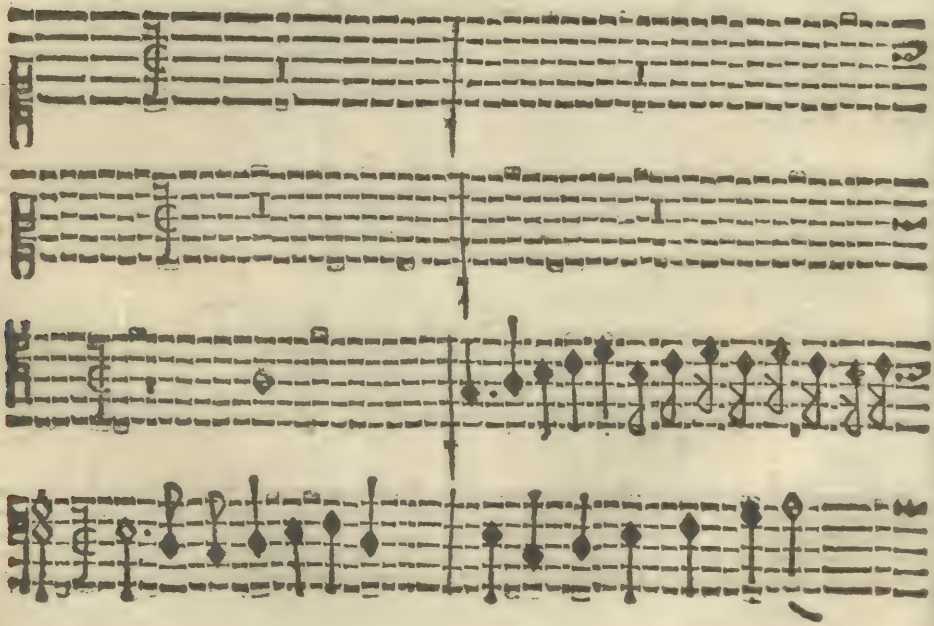

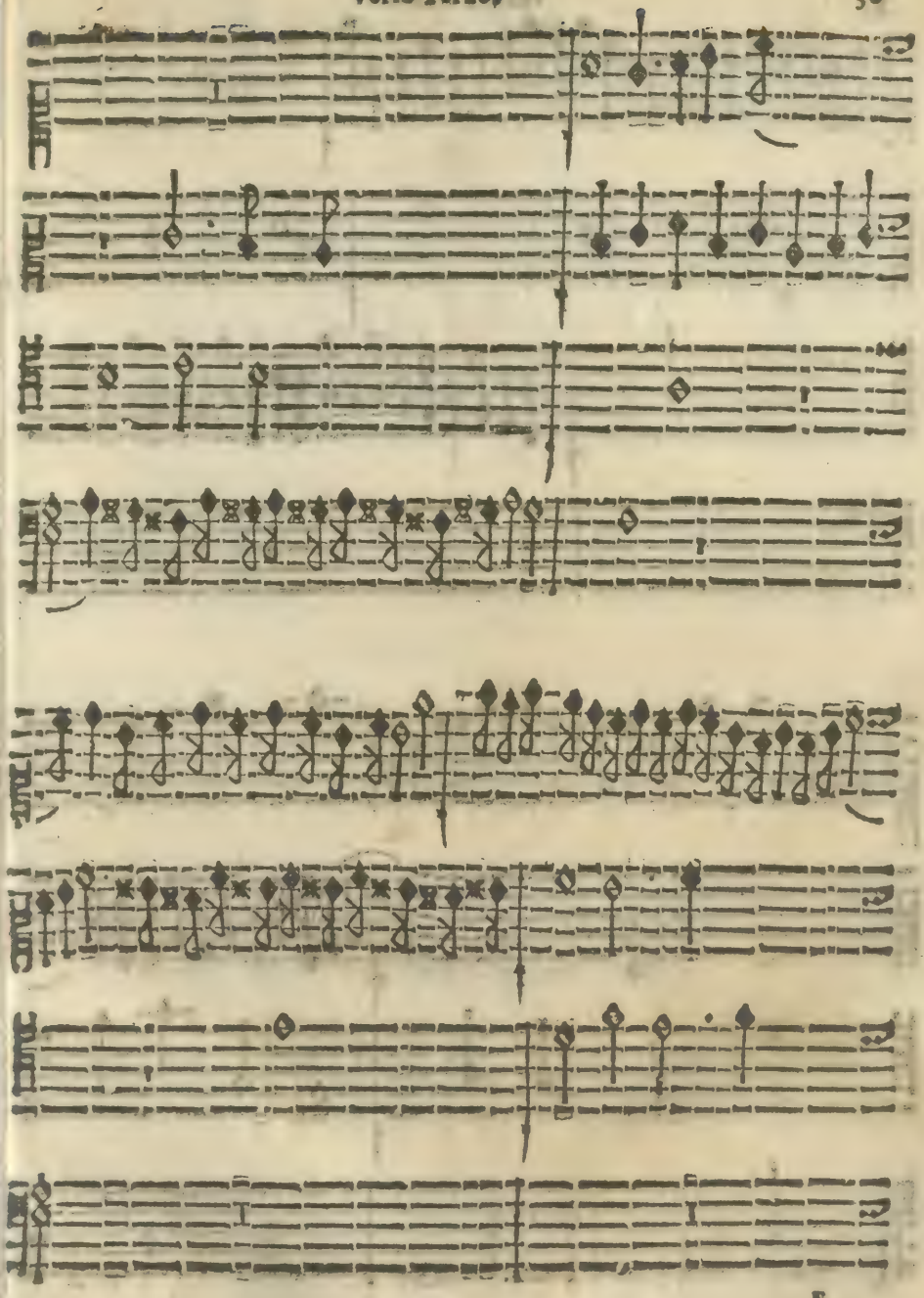

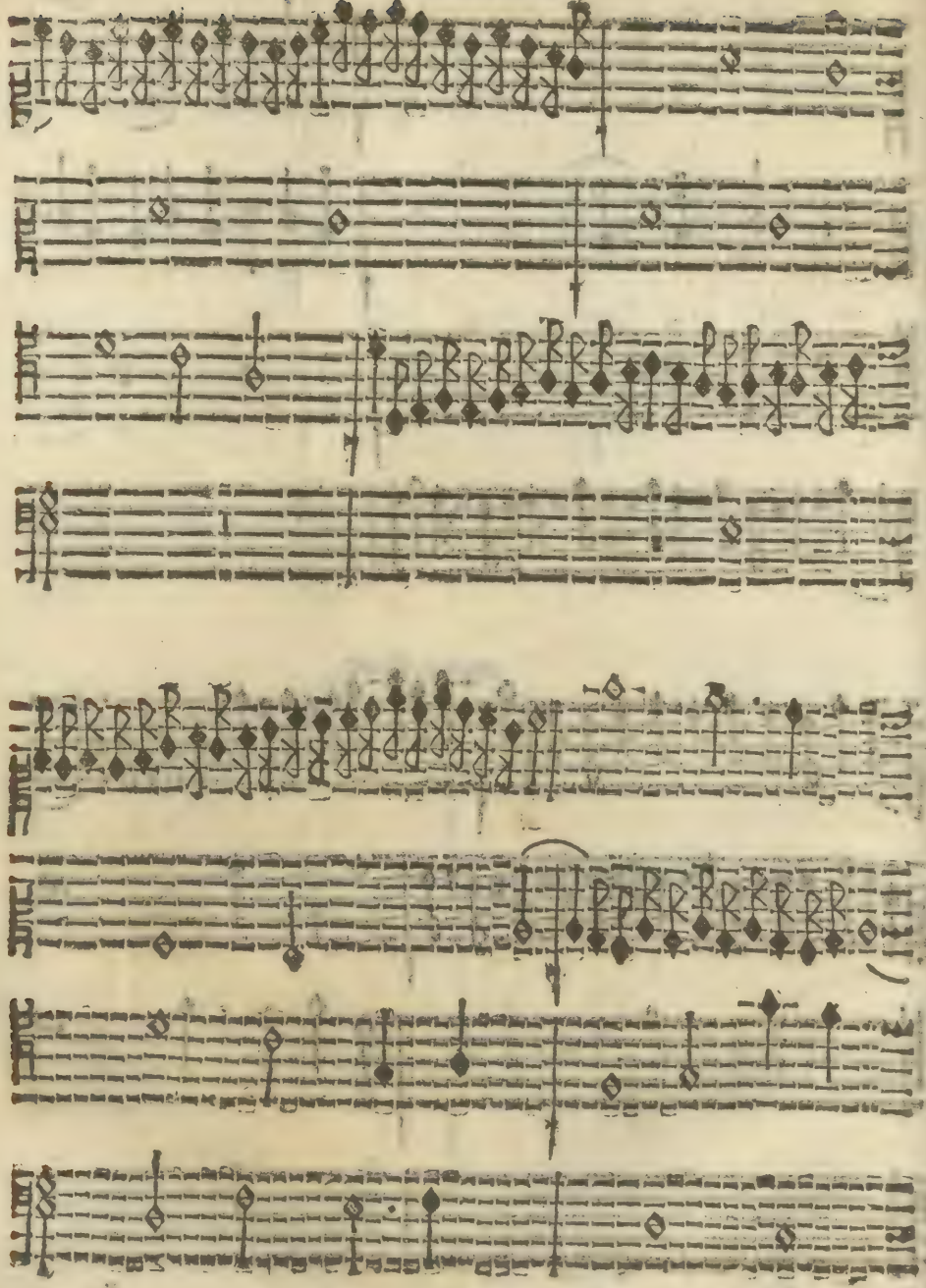

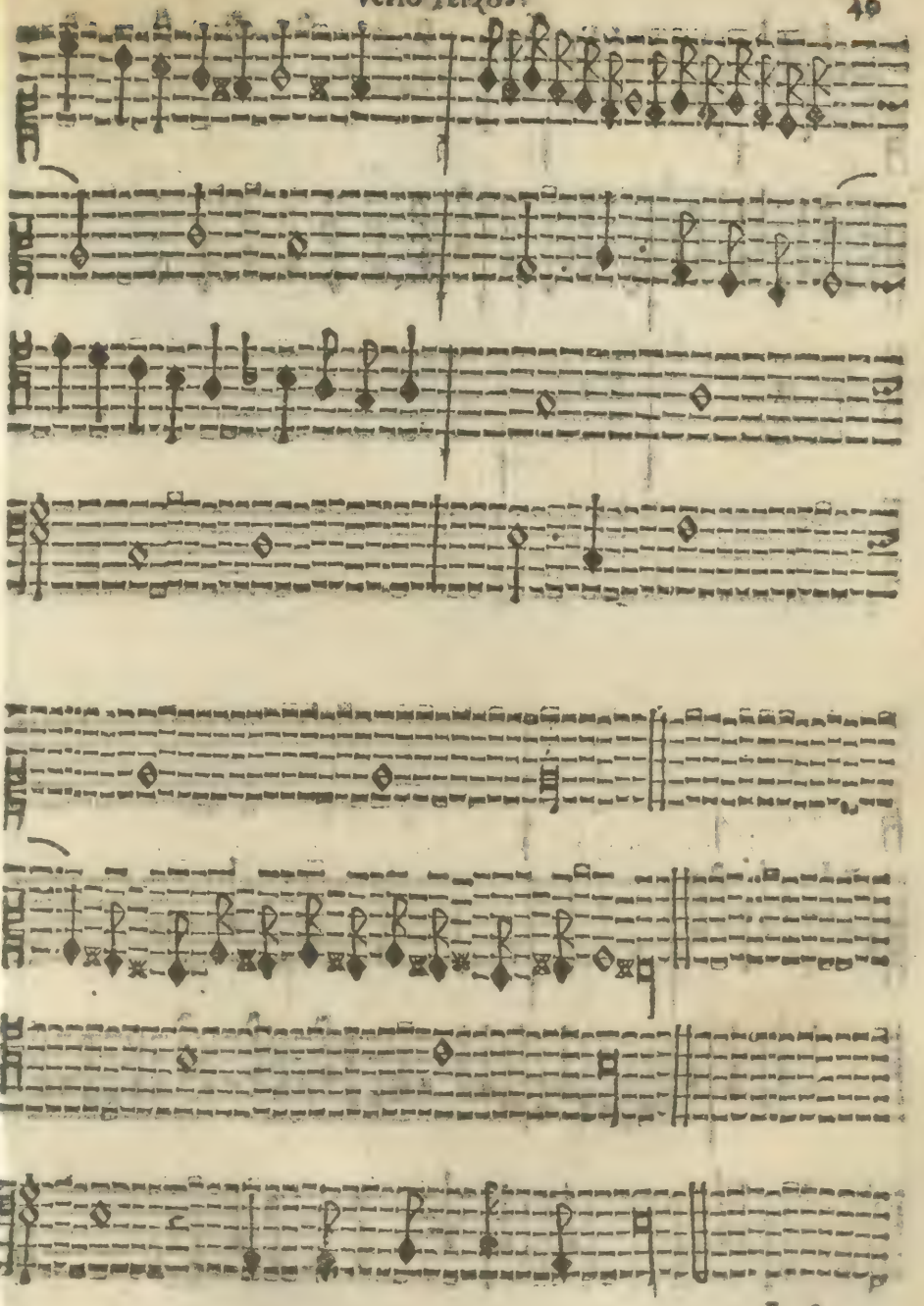

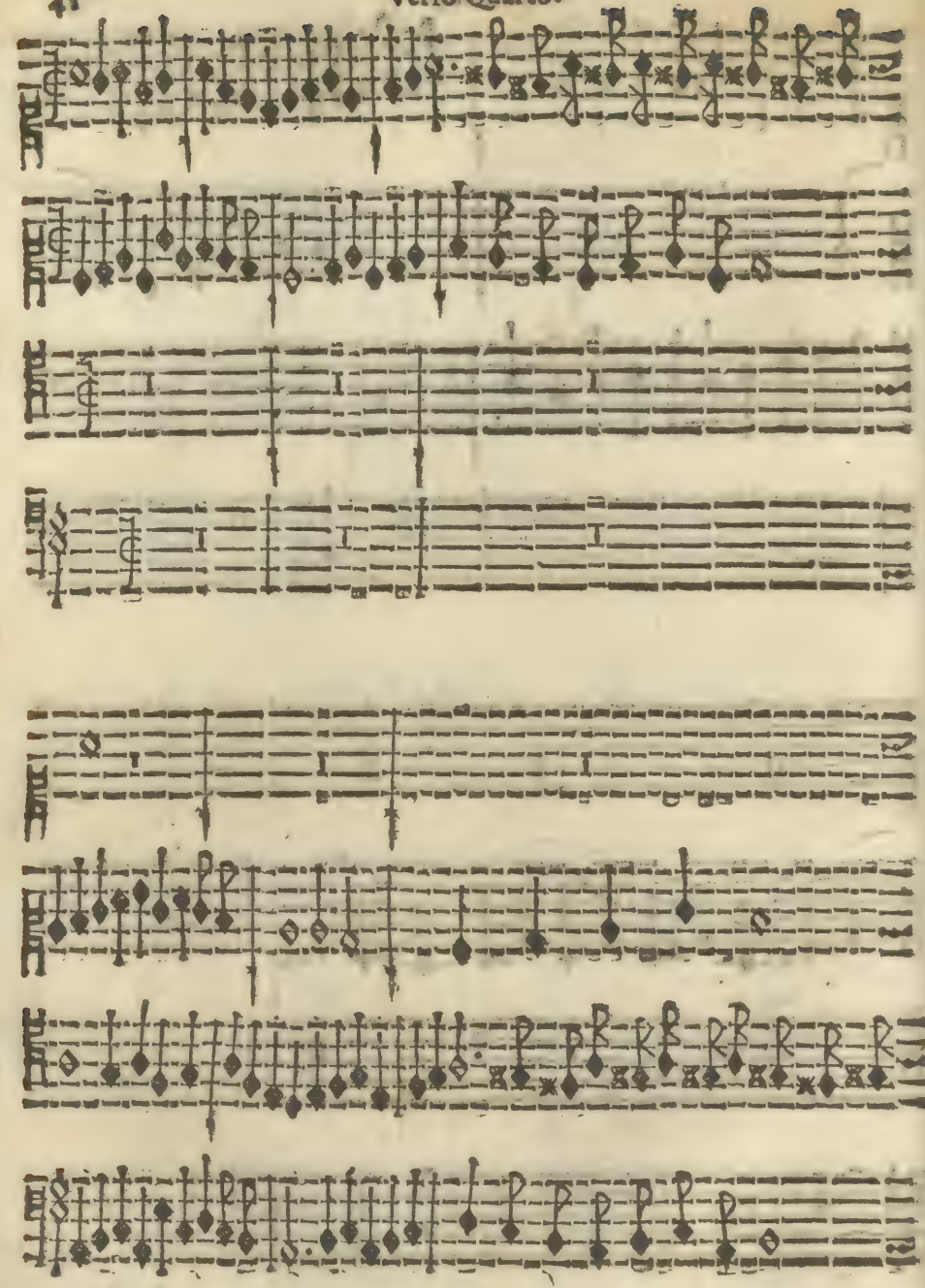

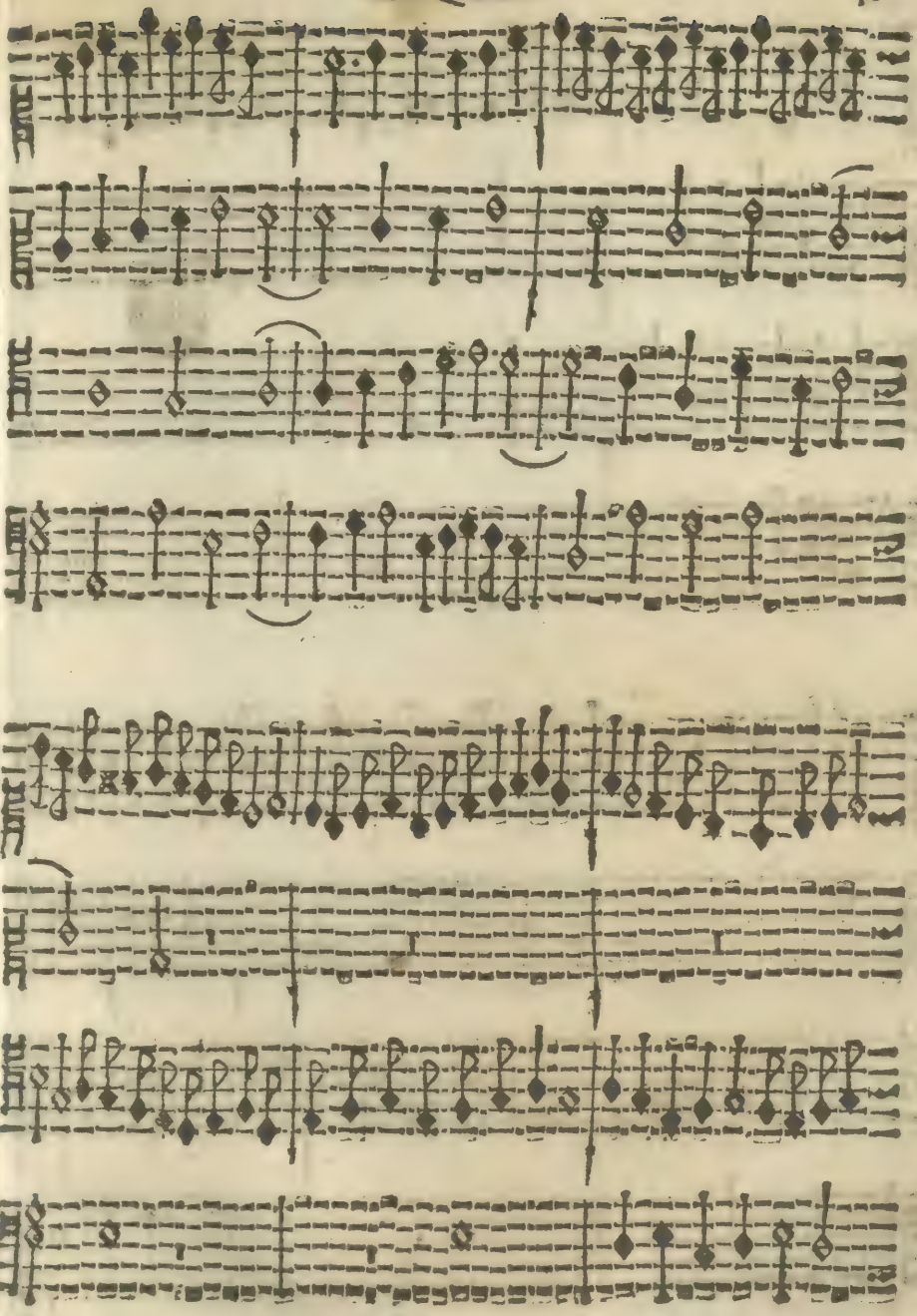

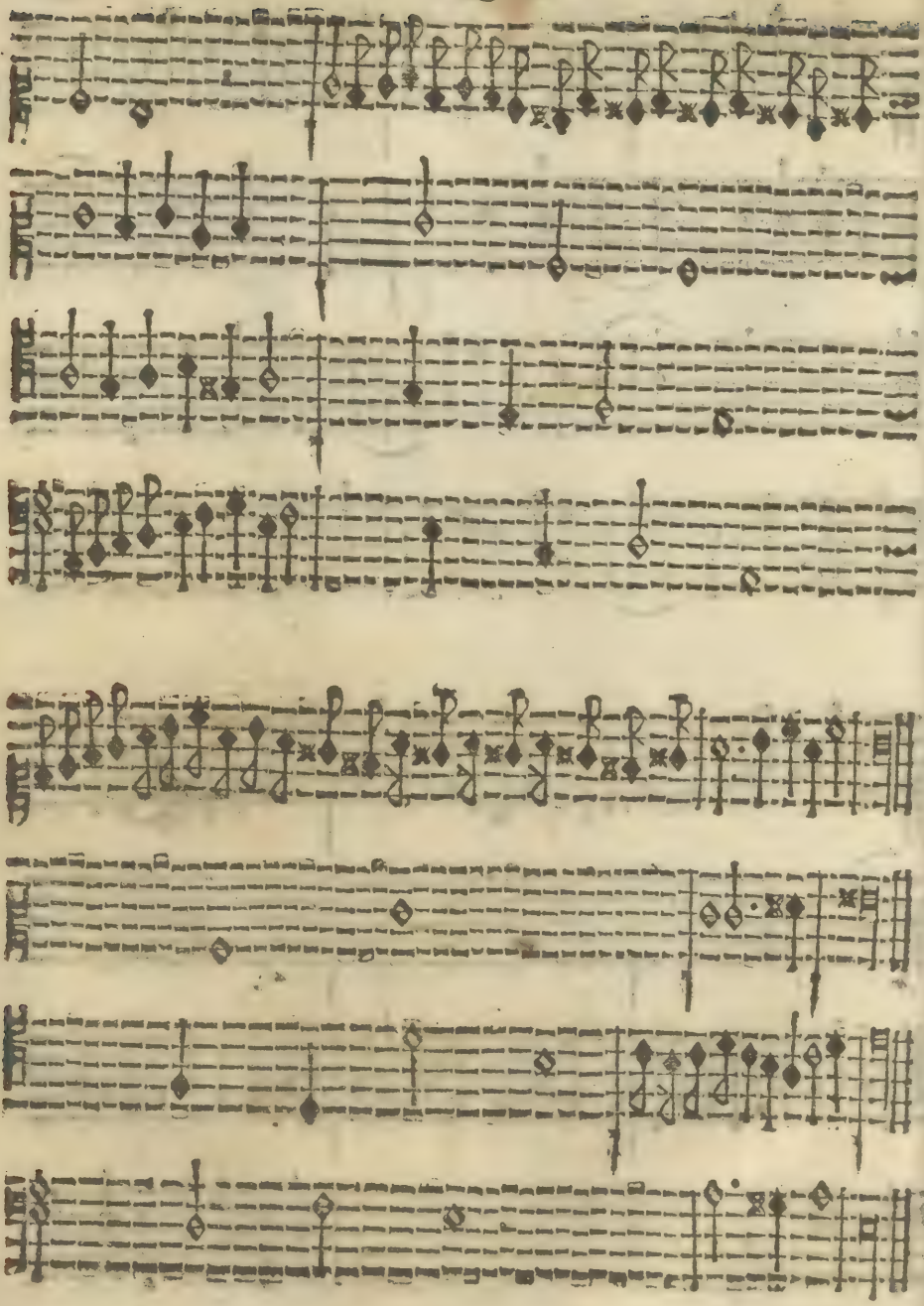

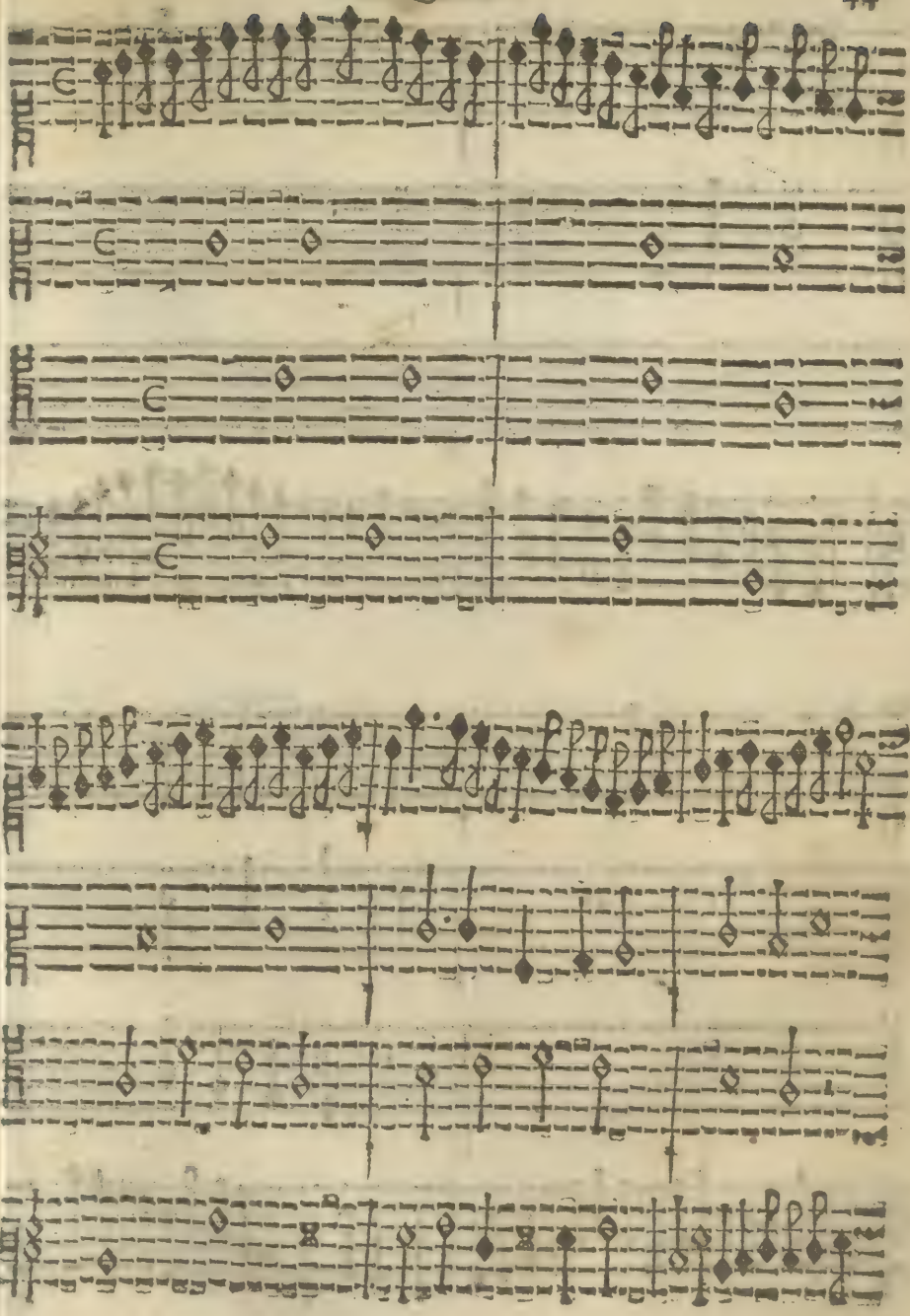

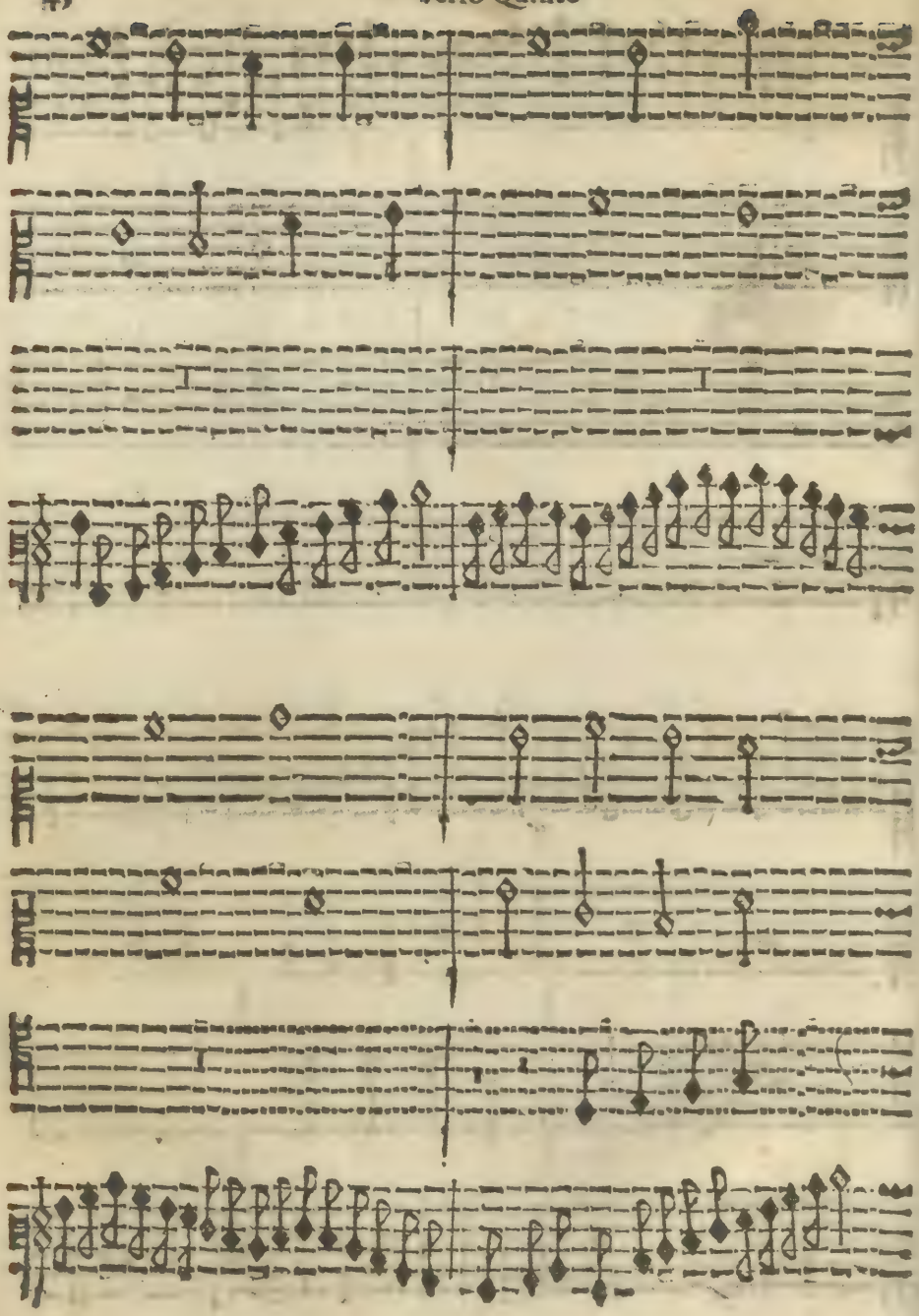

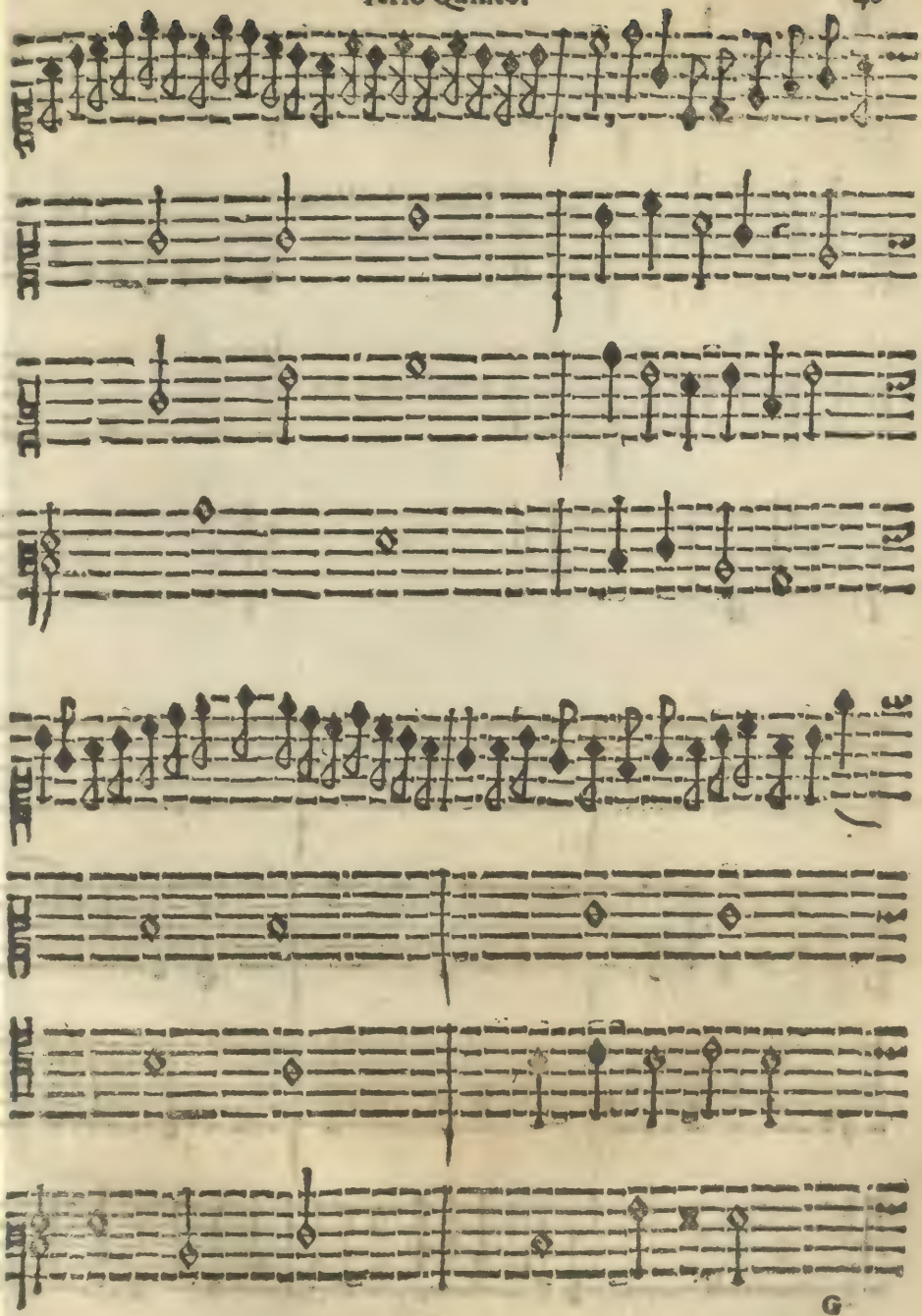

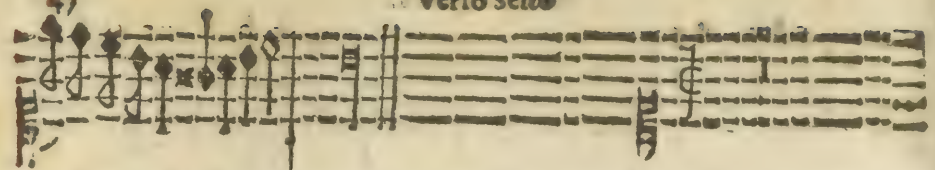

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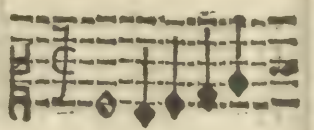

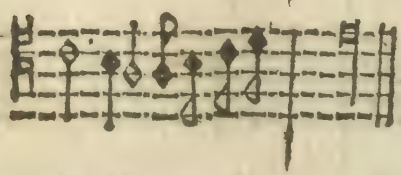

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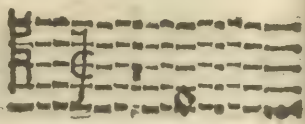
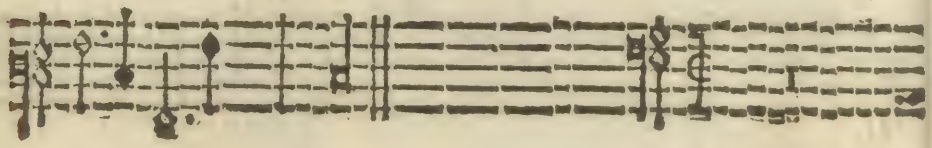
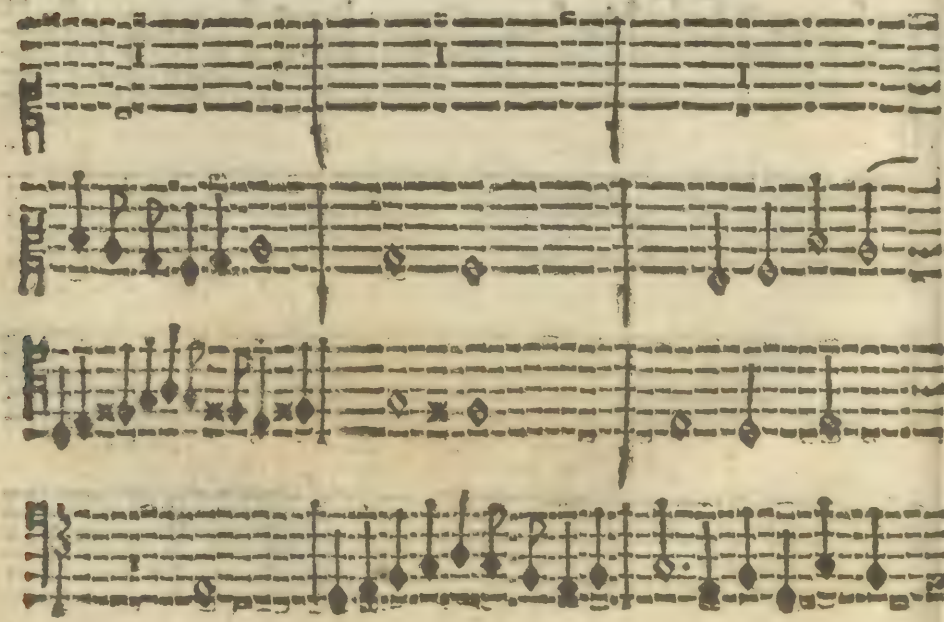
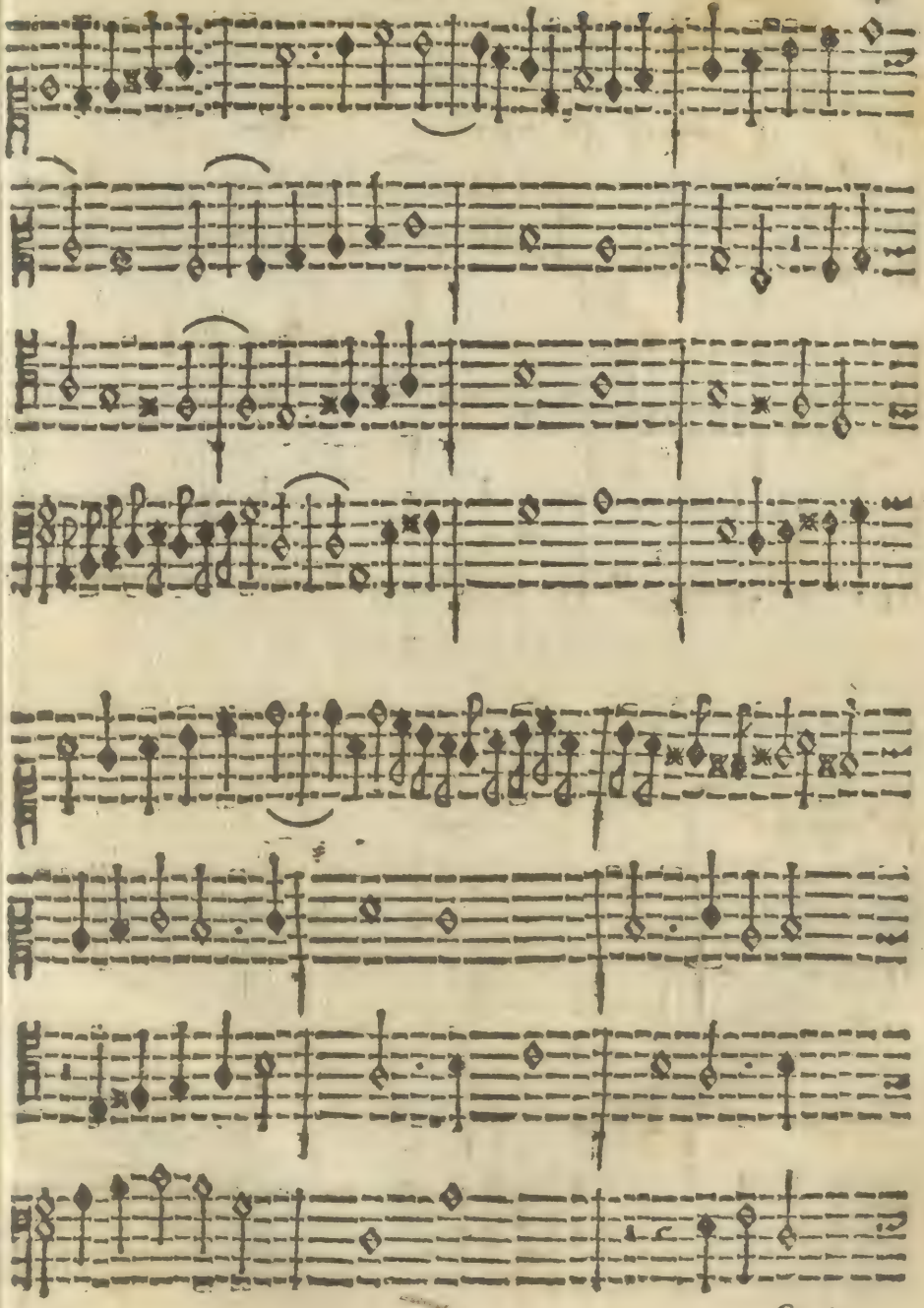
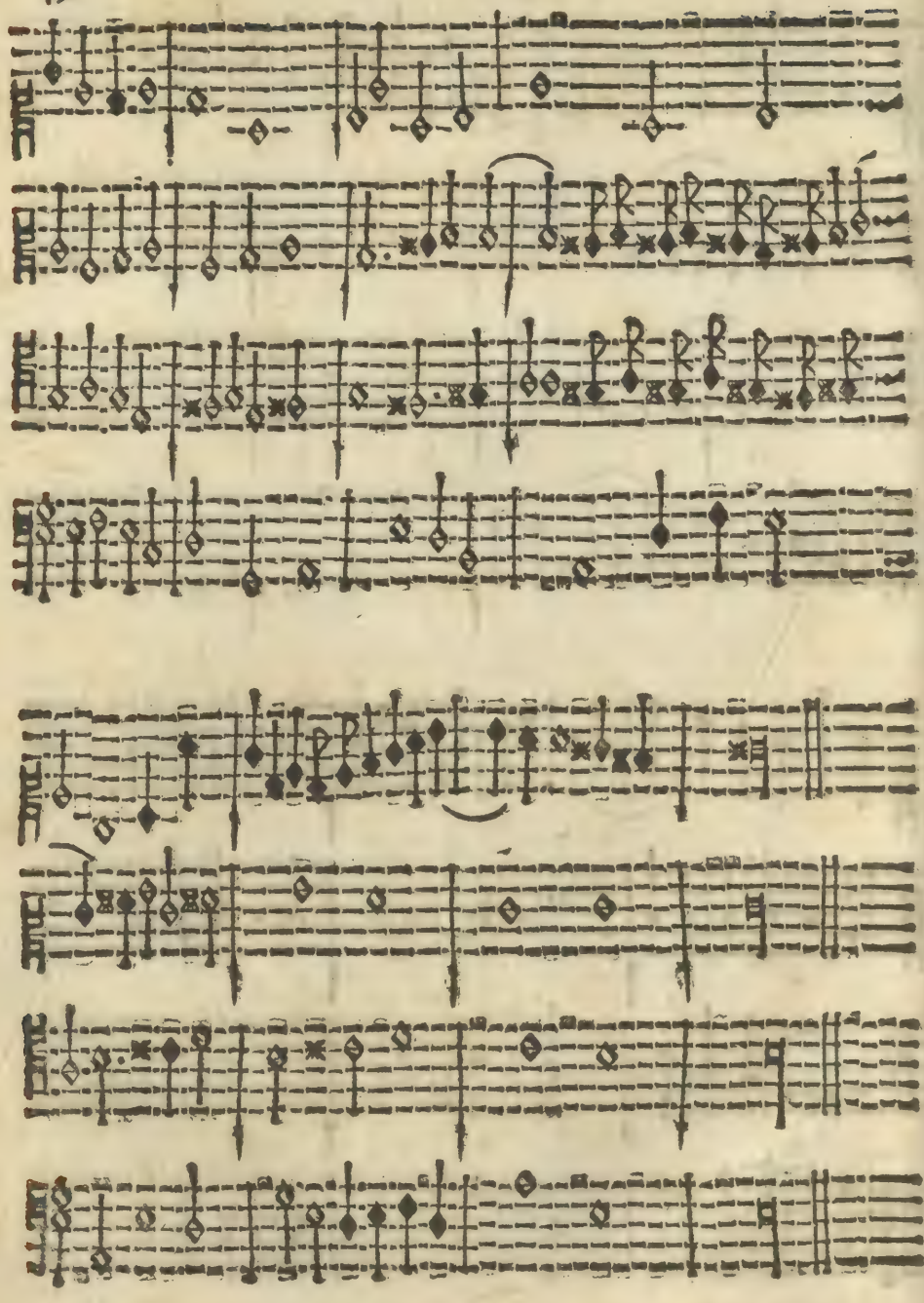
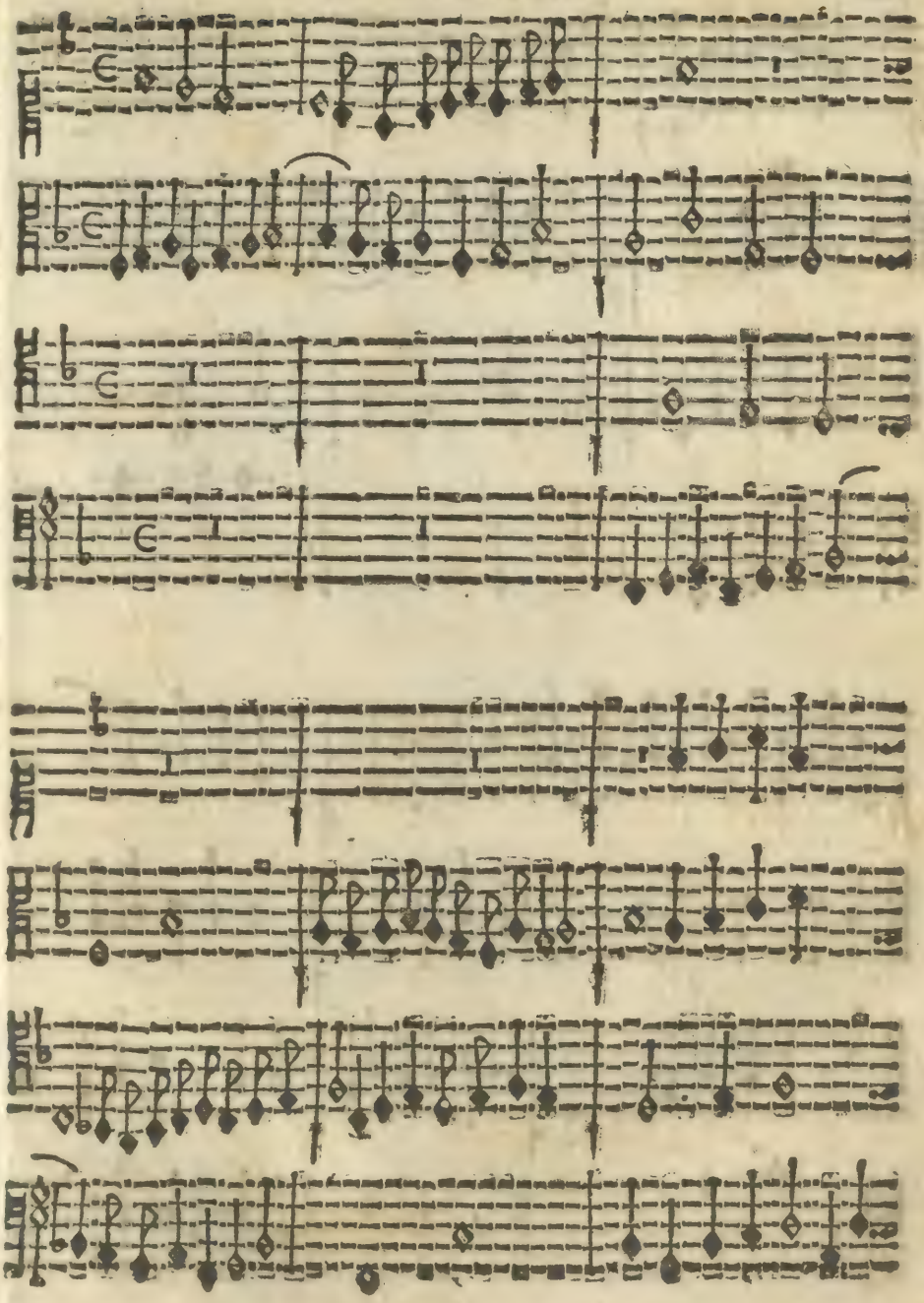


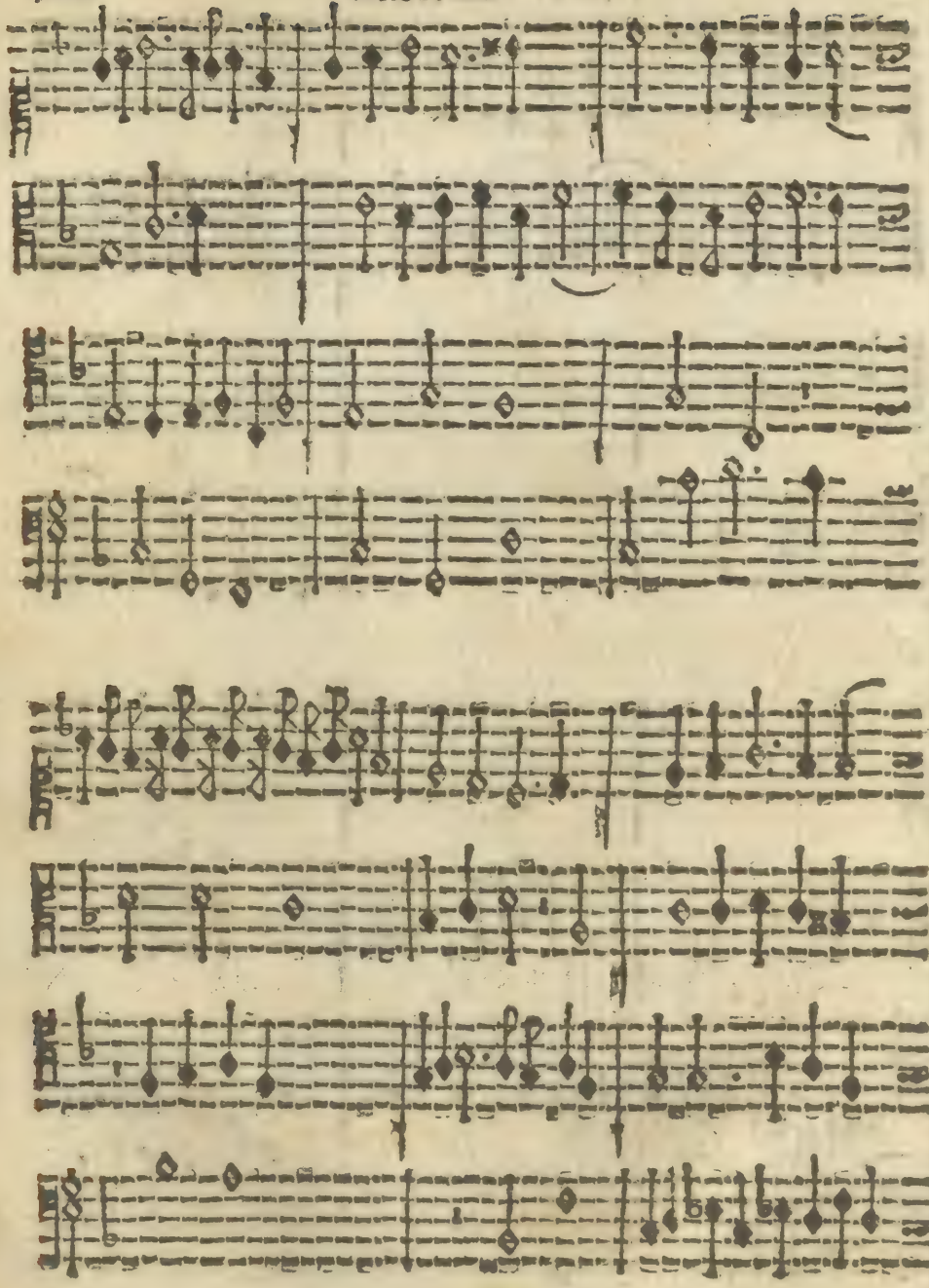


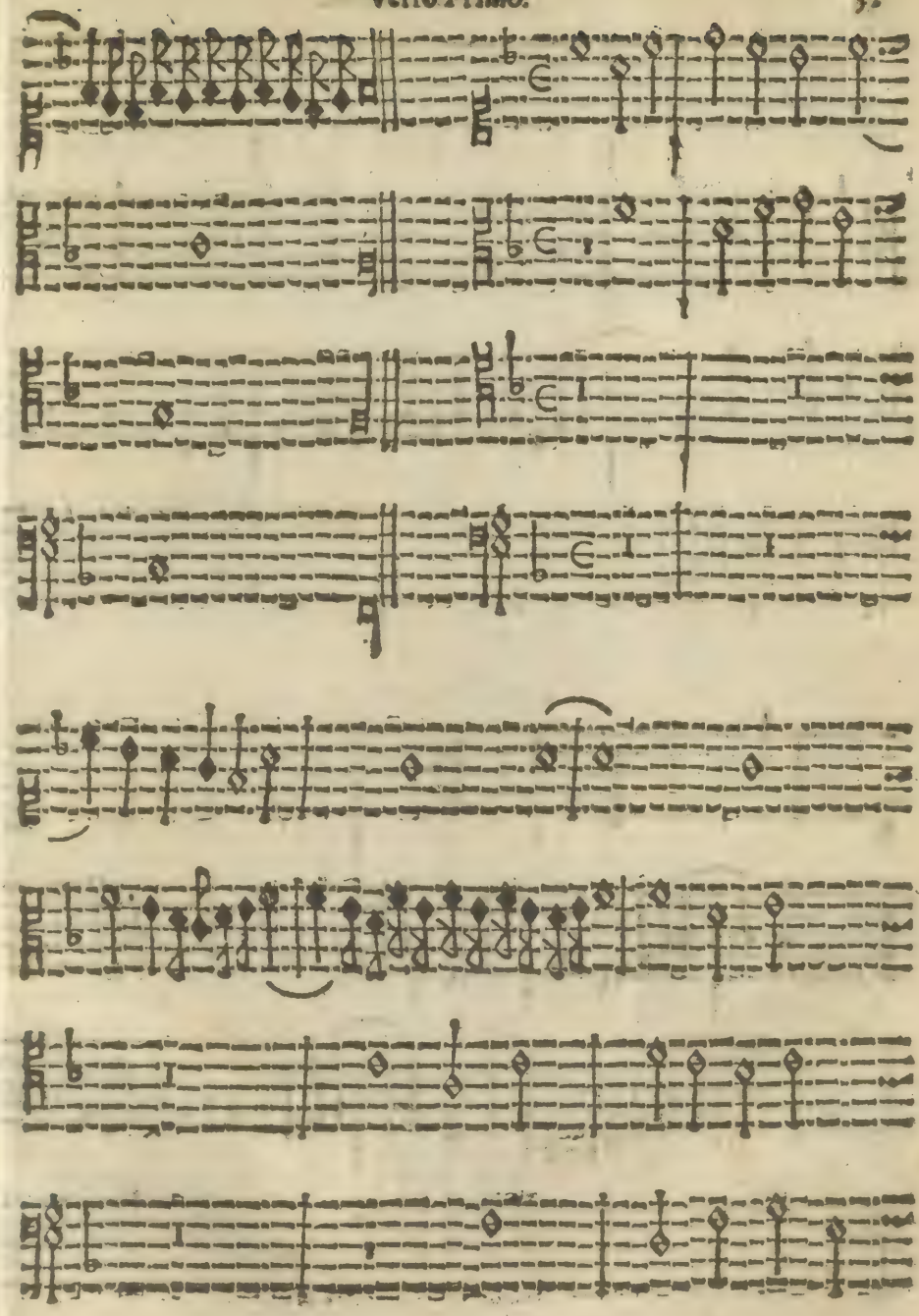


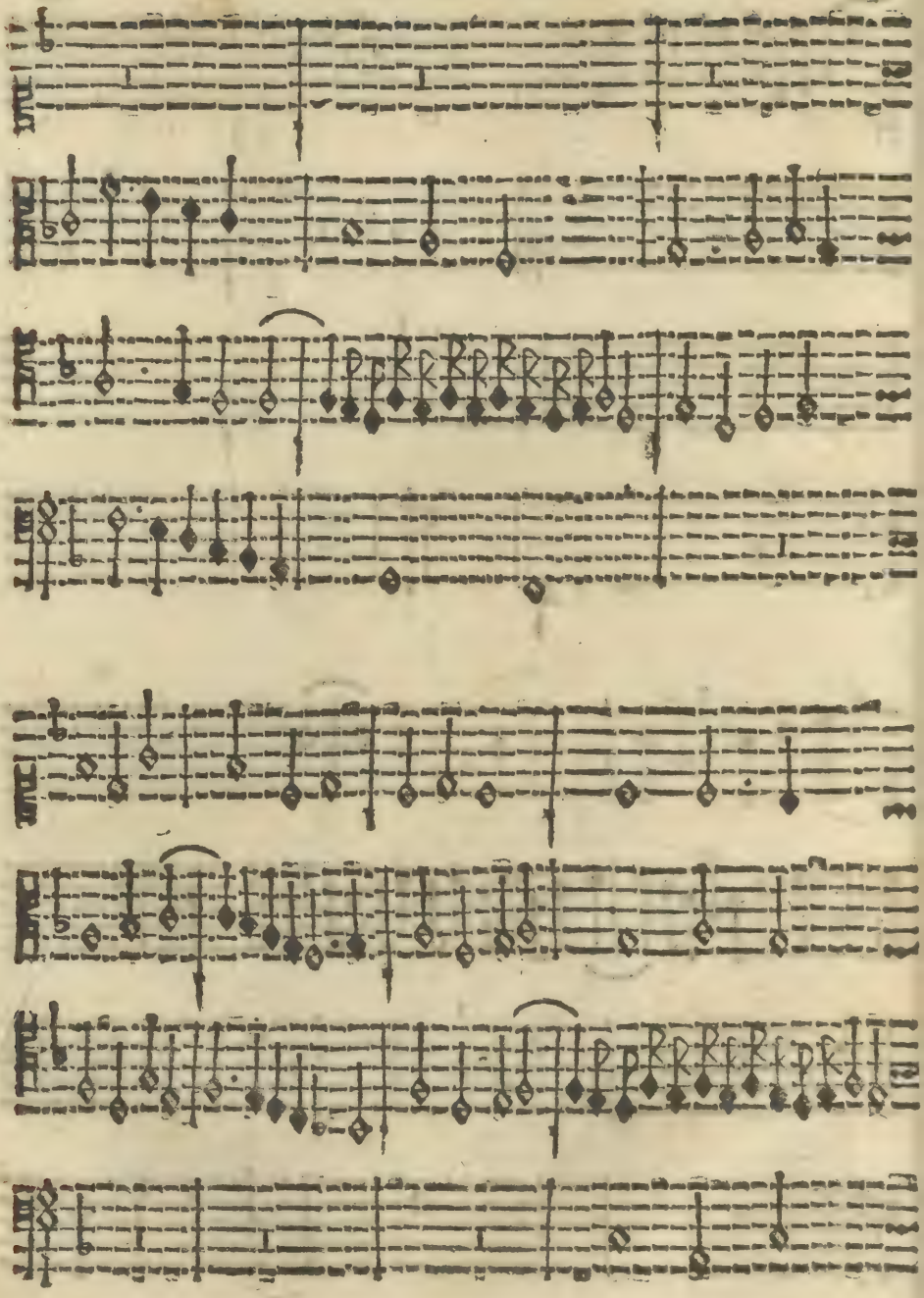




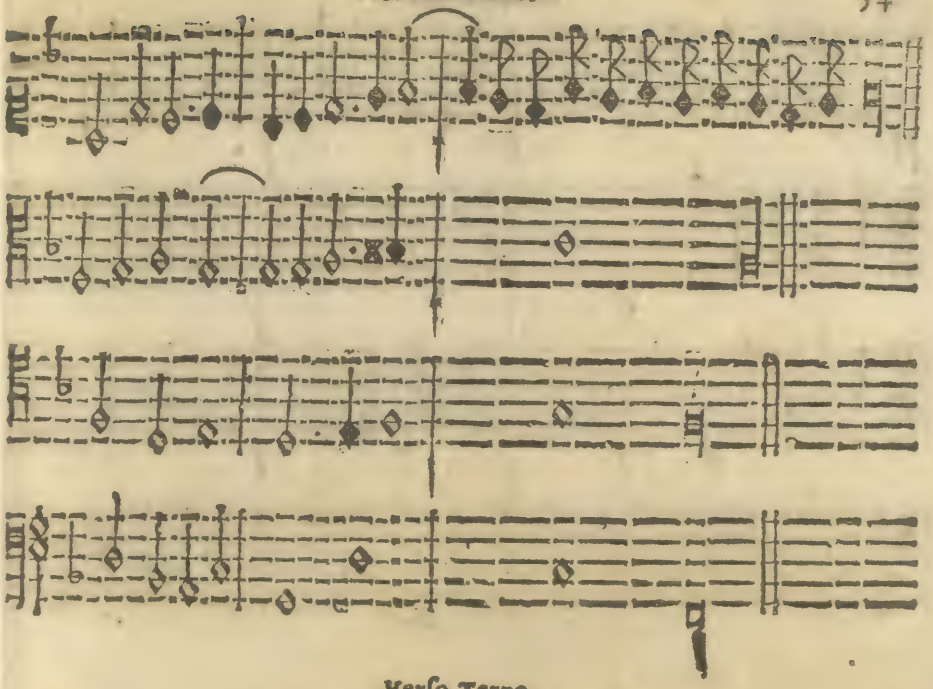




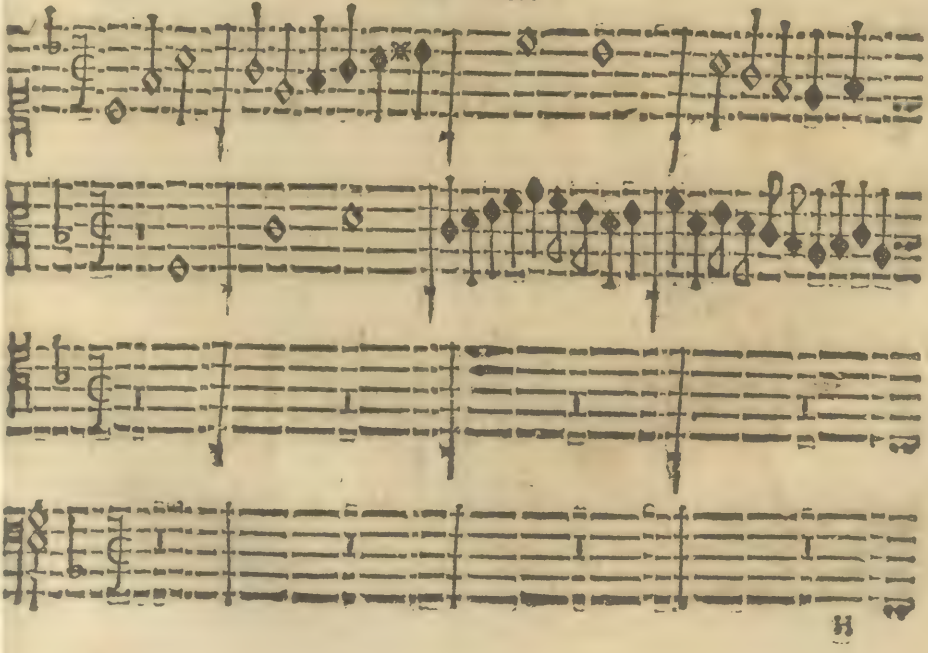


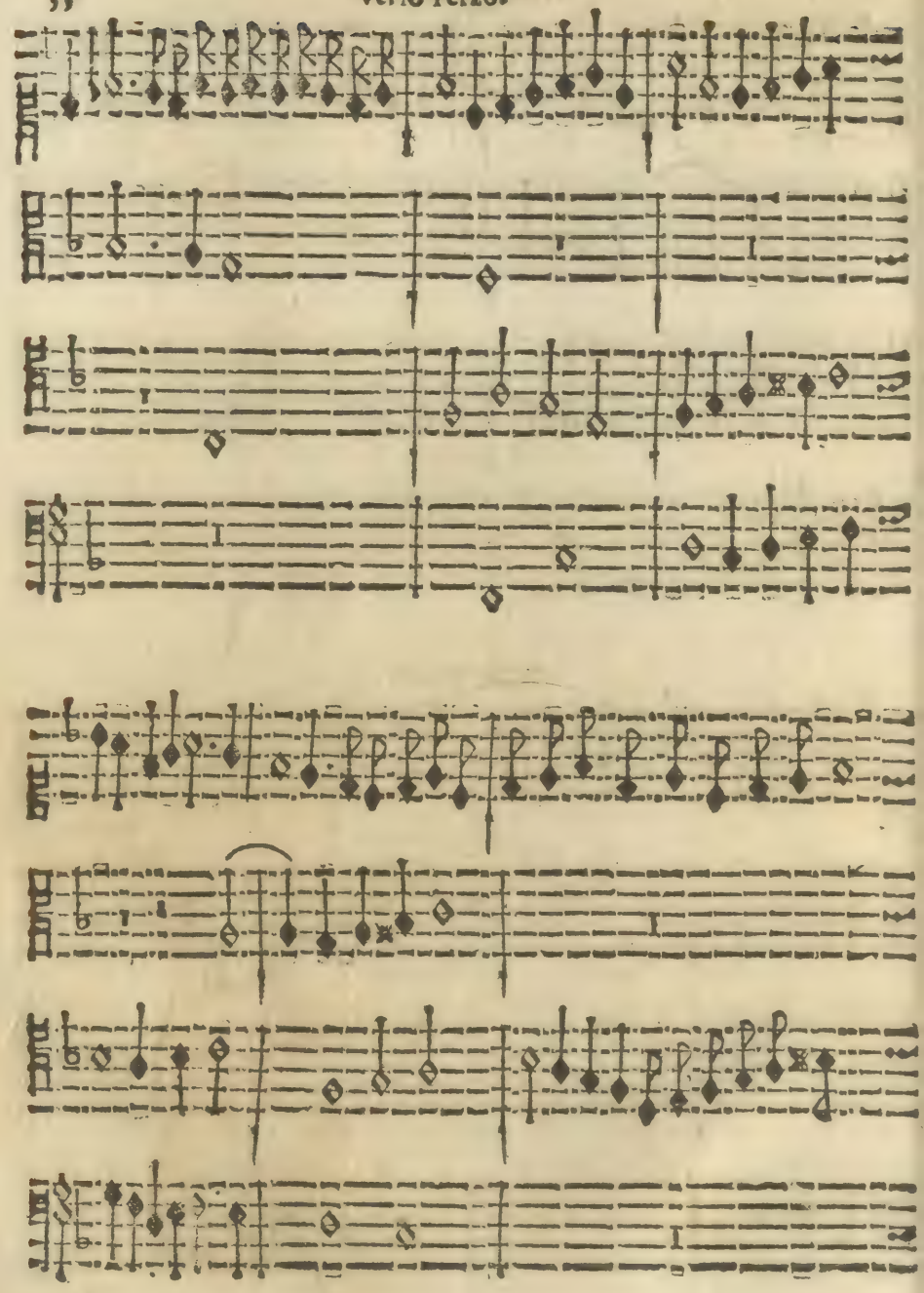


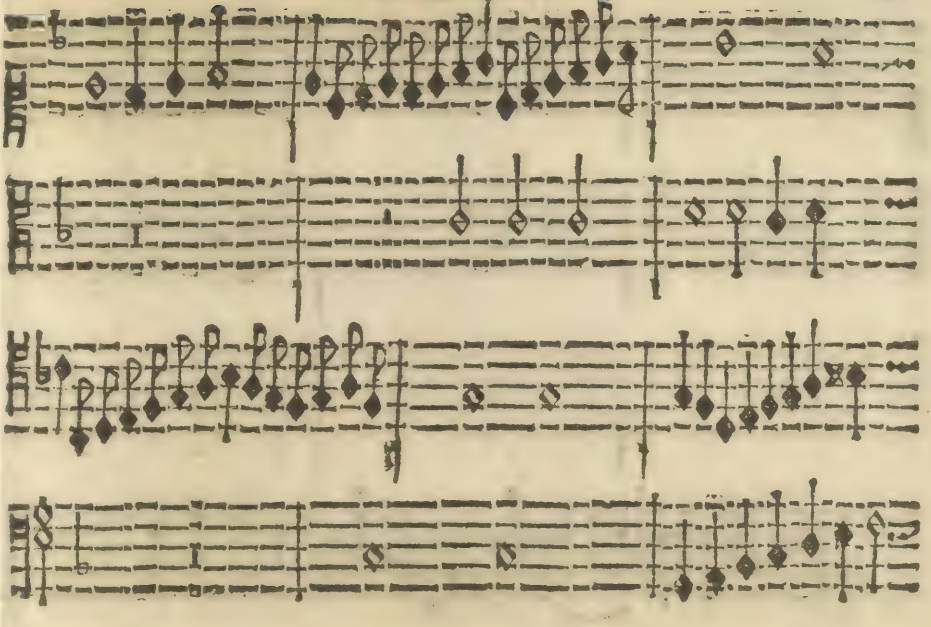
Verso Secondo.



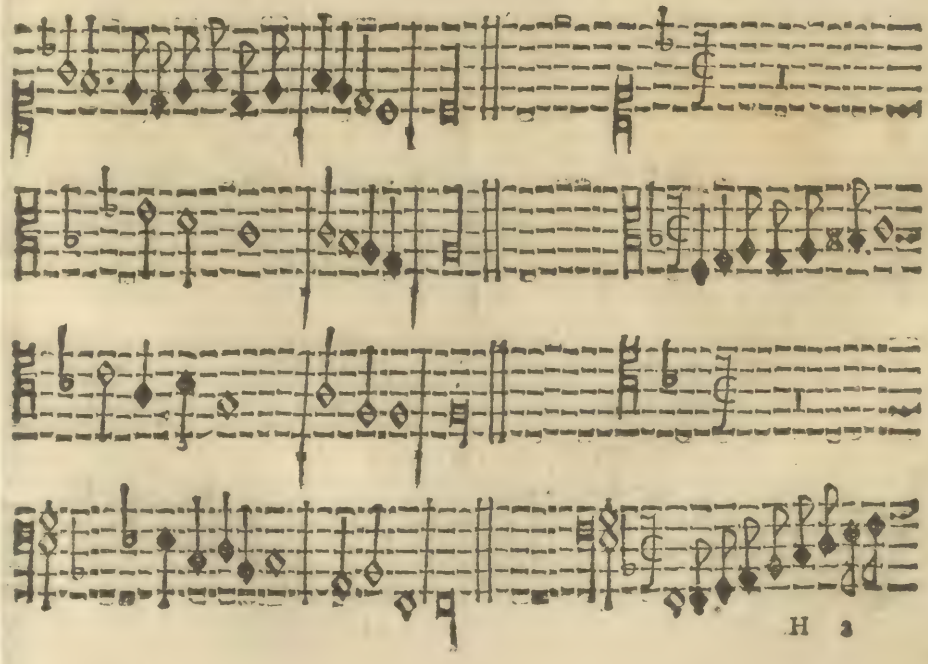
Verso Terzo.

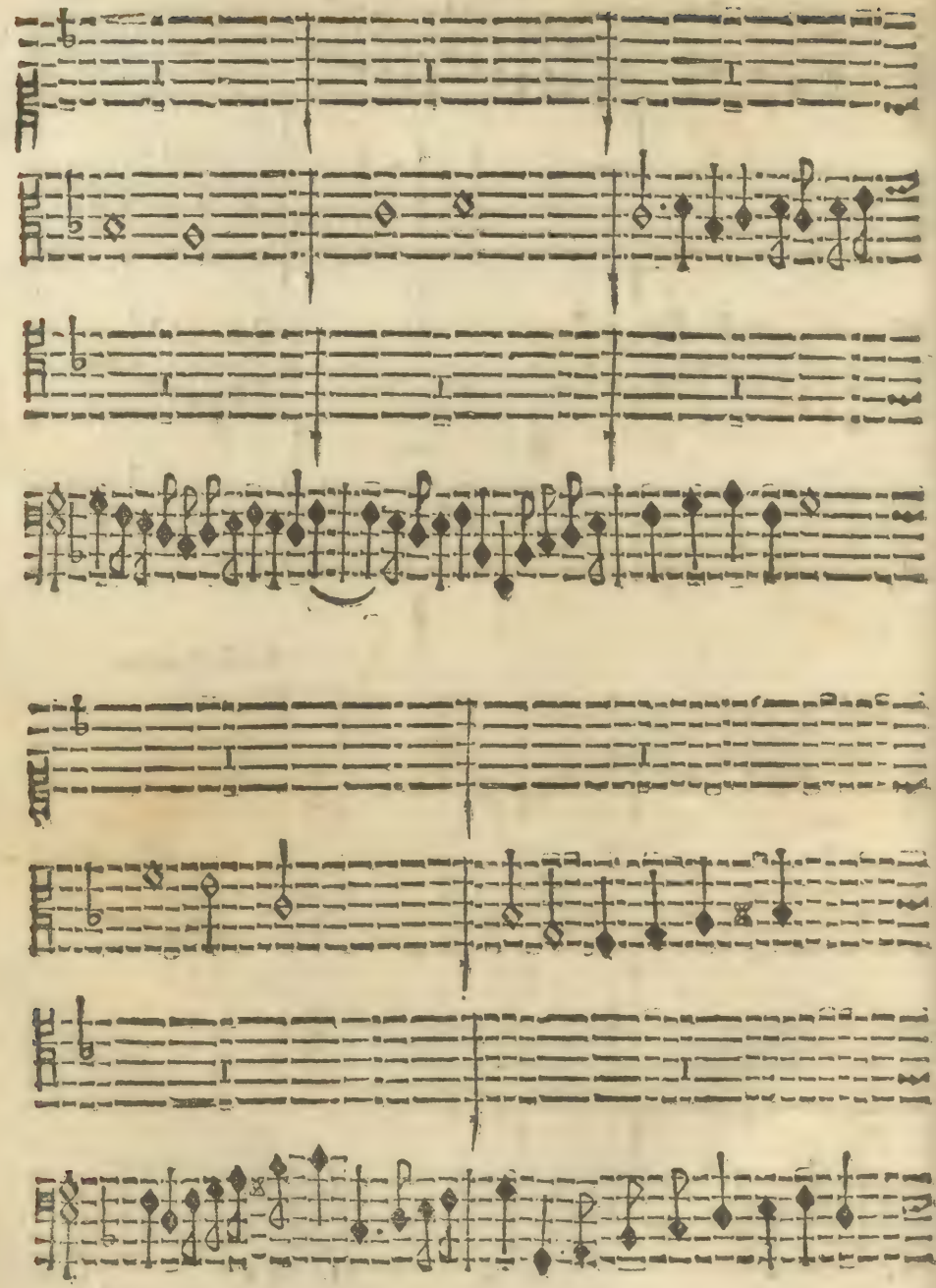


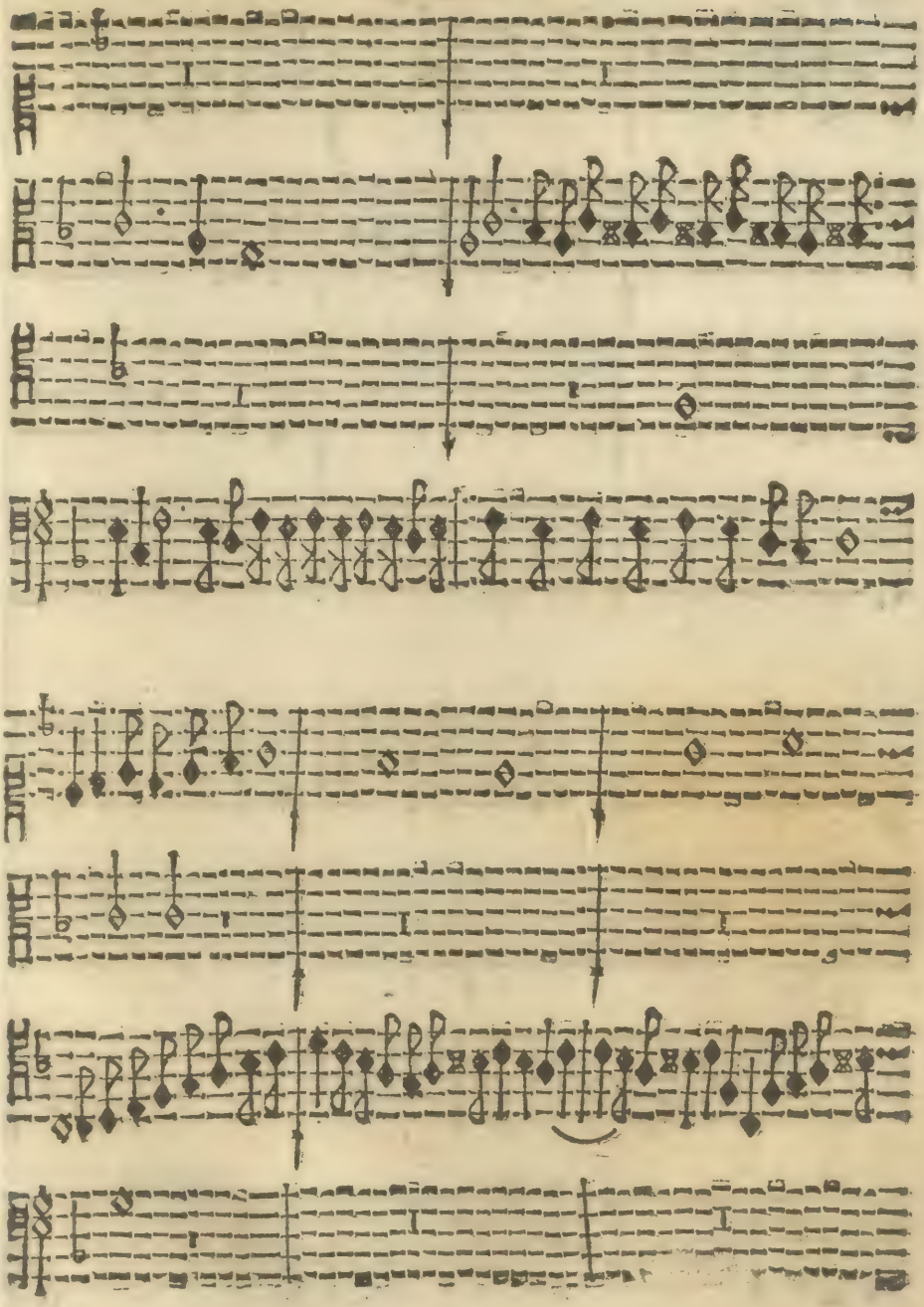


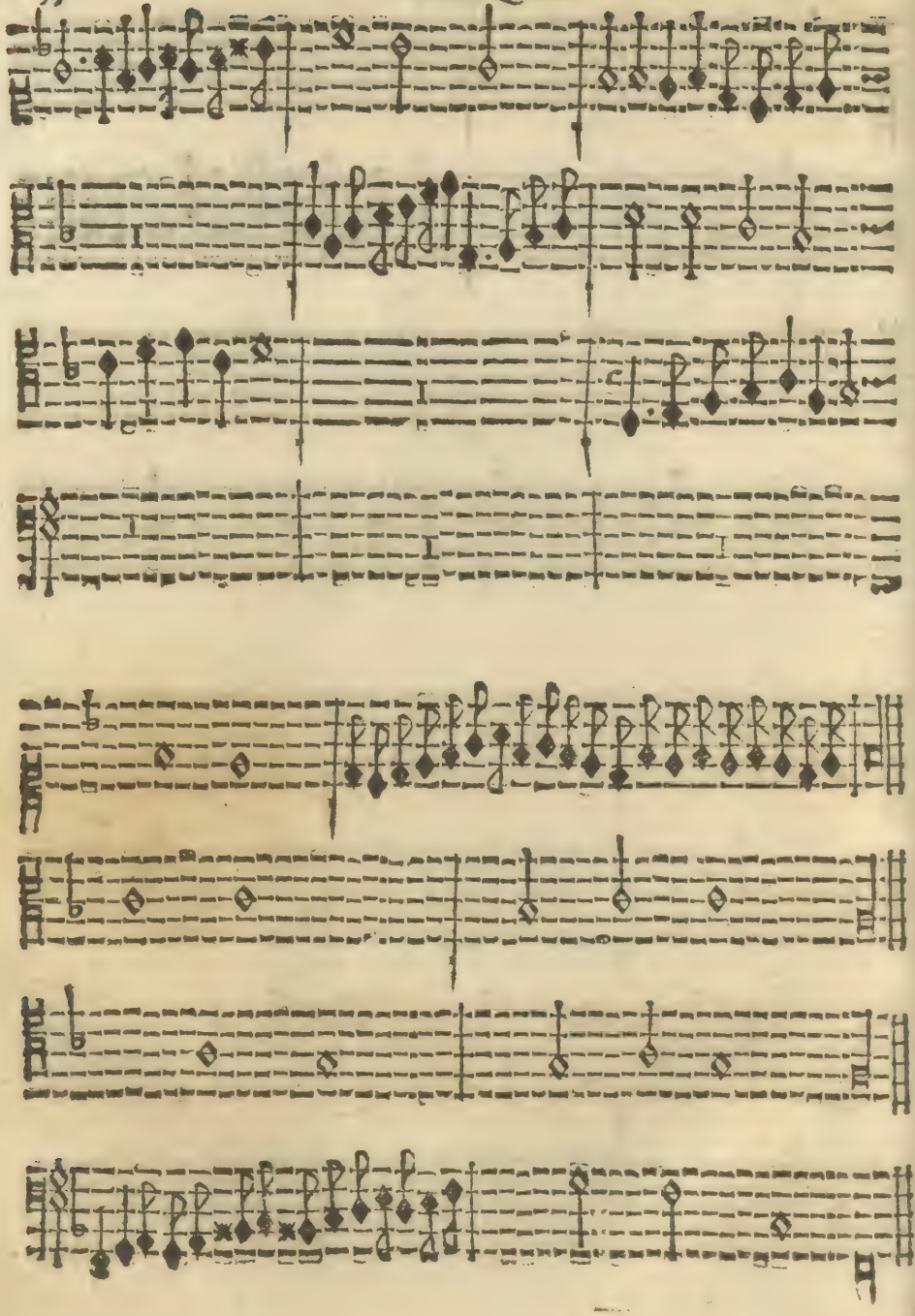


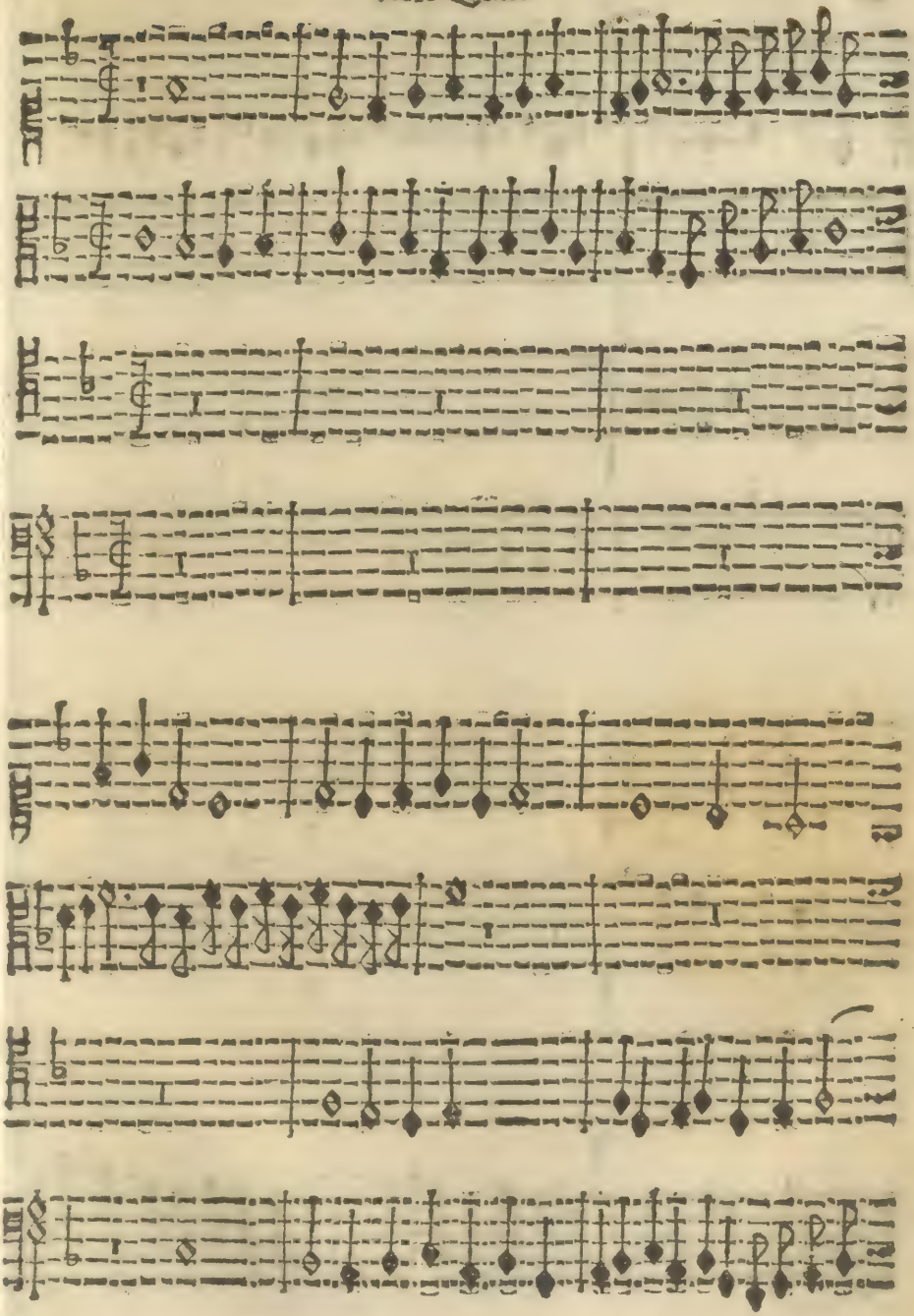
Verso Quarto.

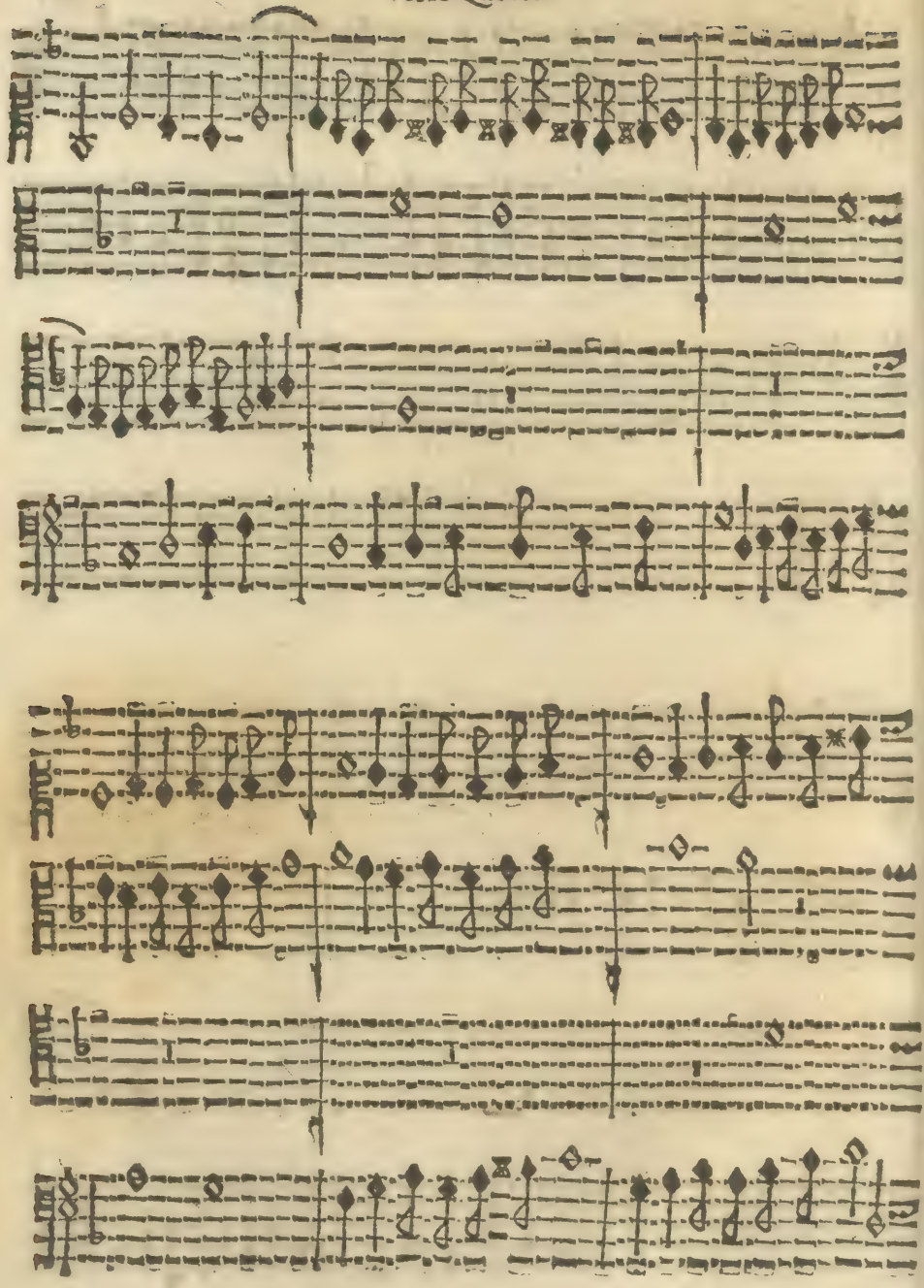


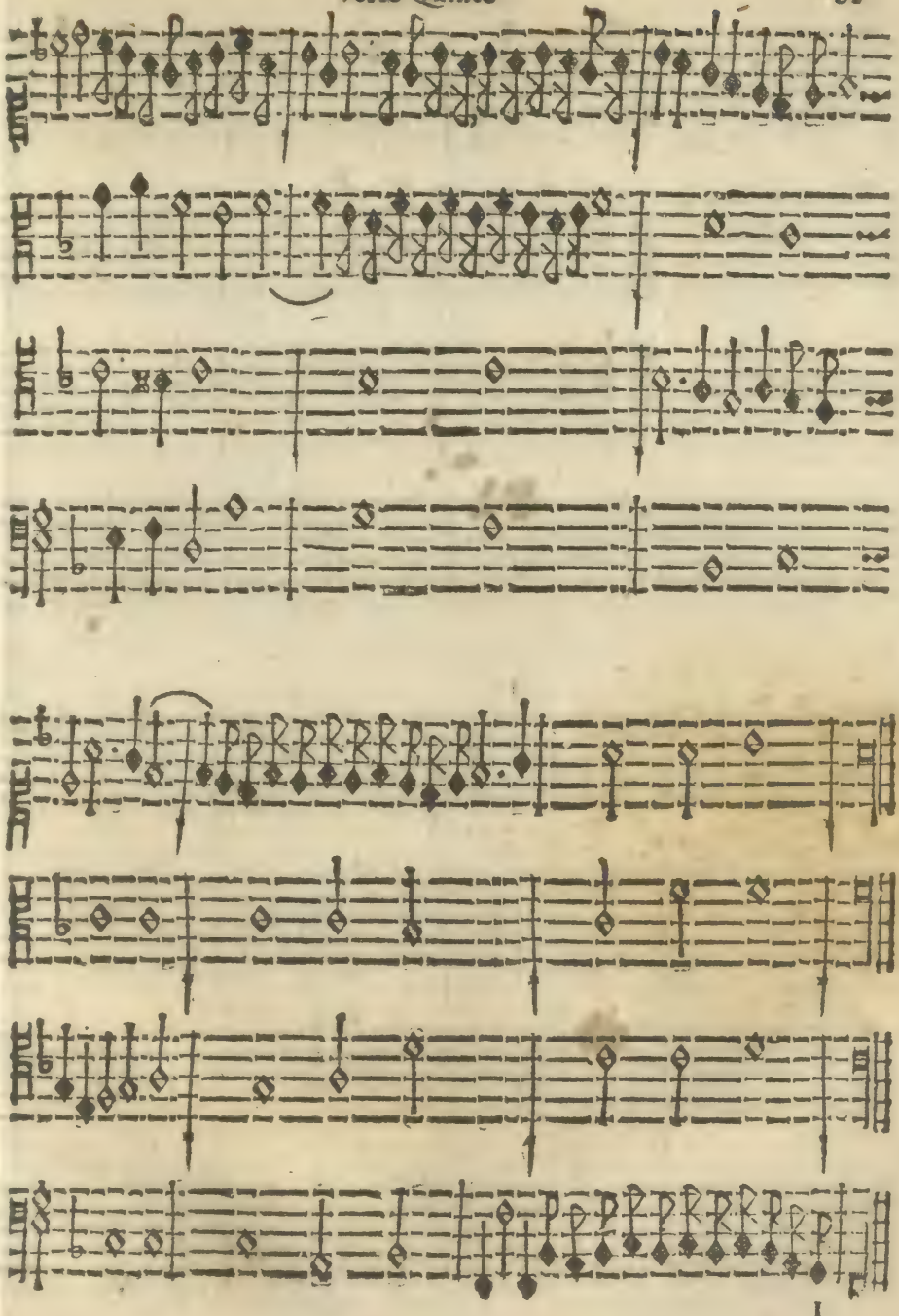


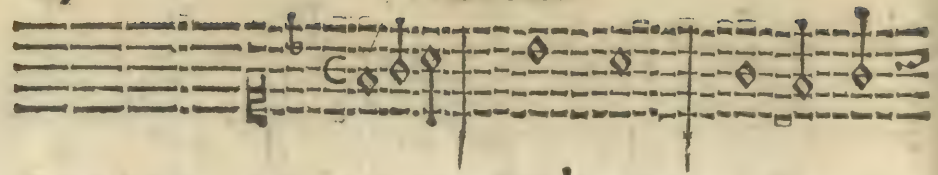












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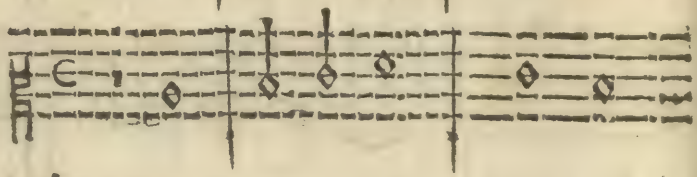

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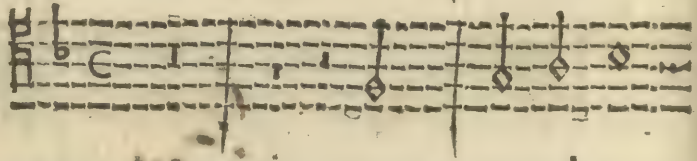

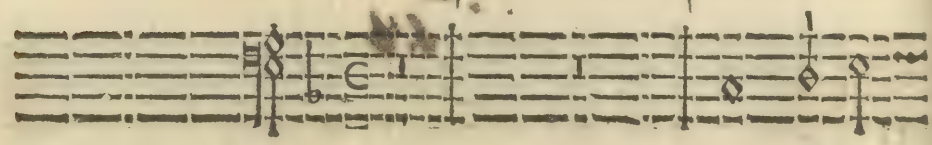

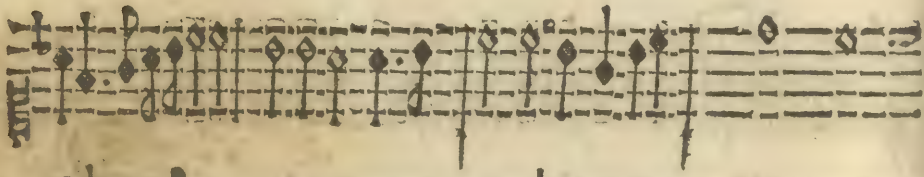

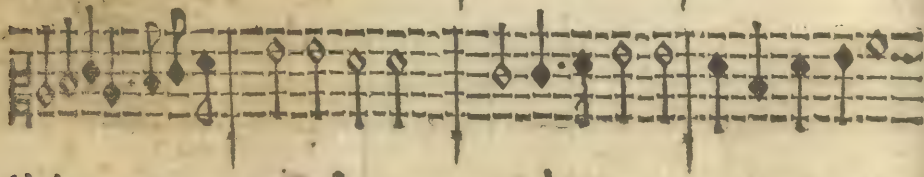

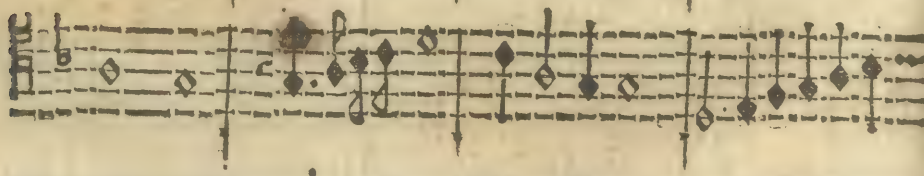

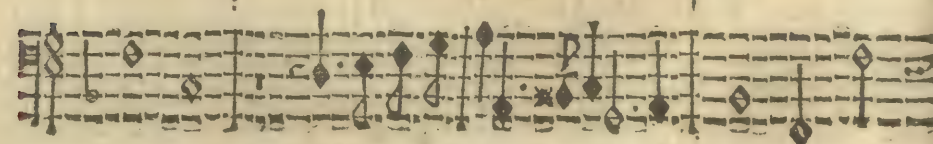

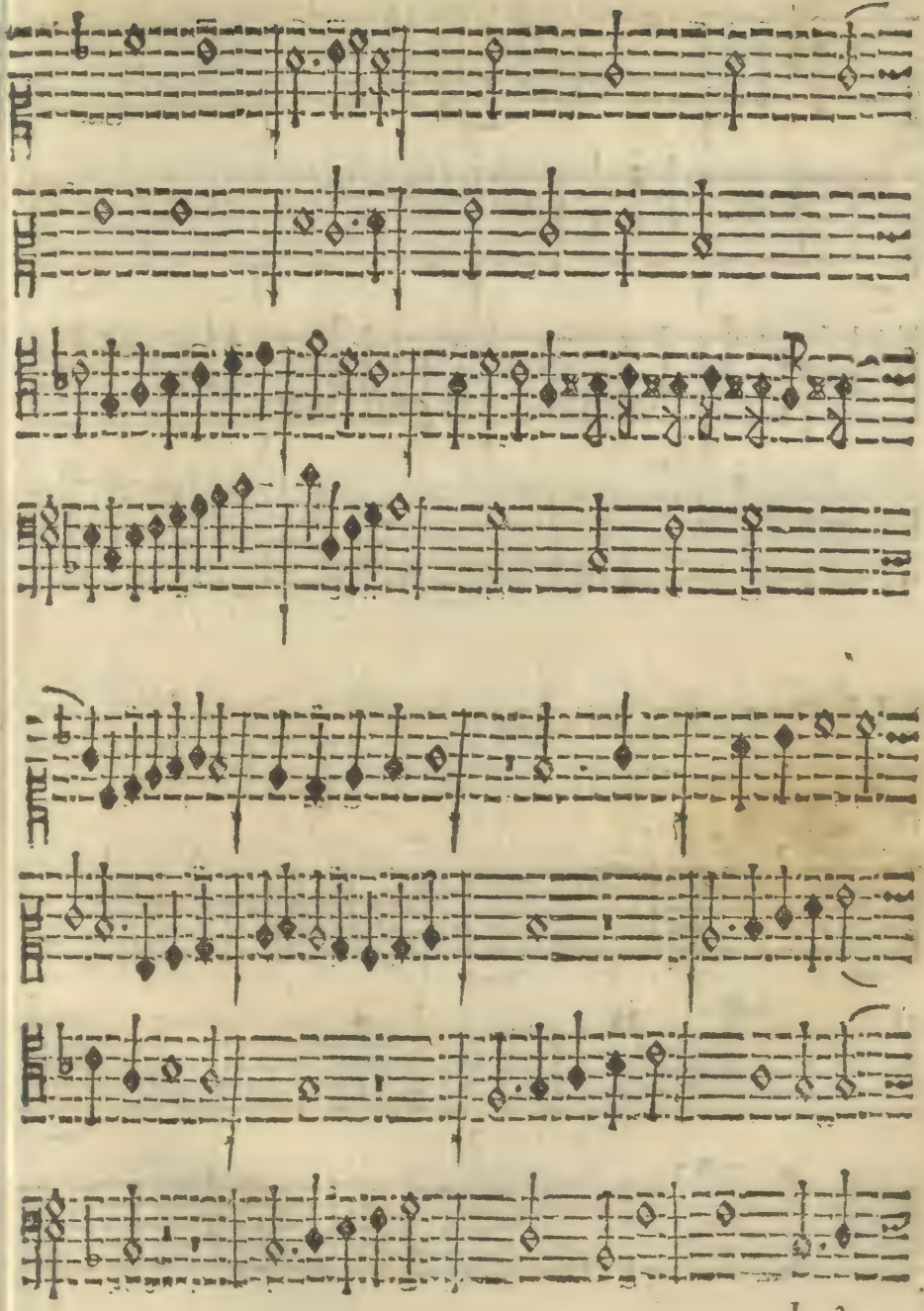

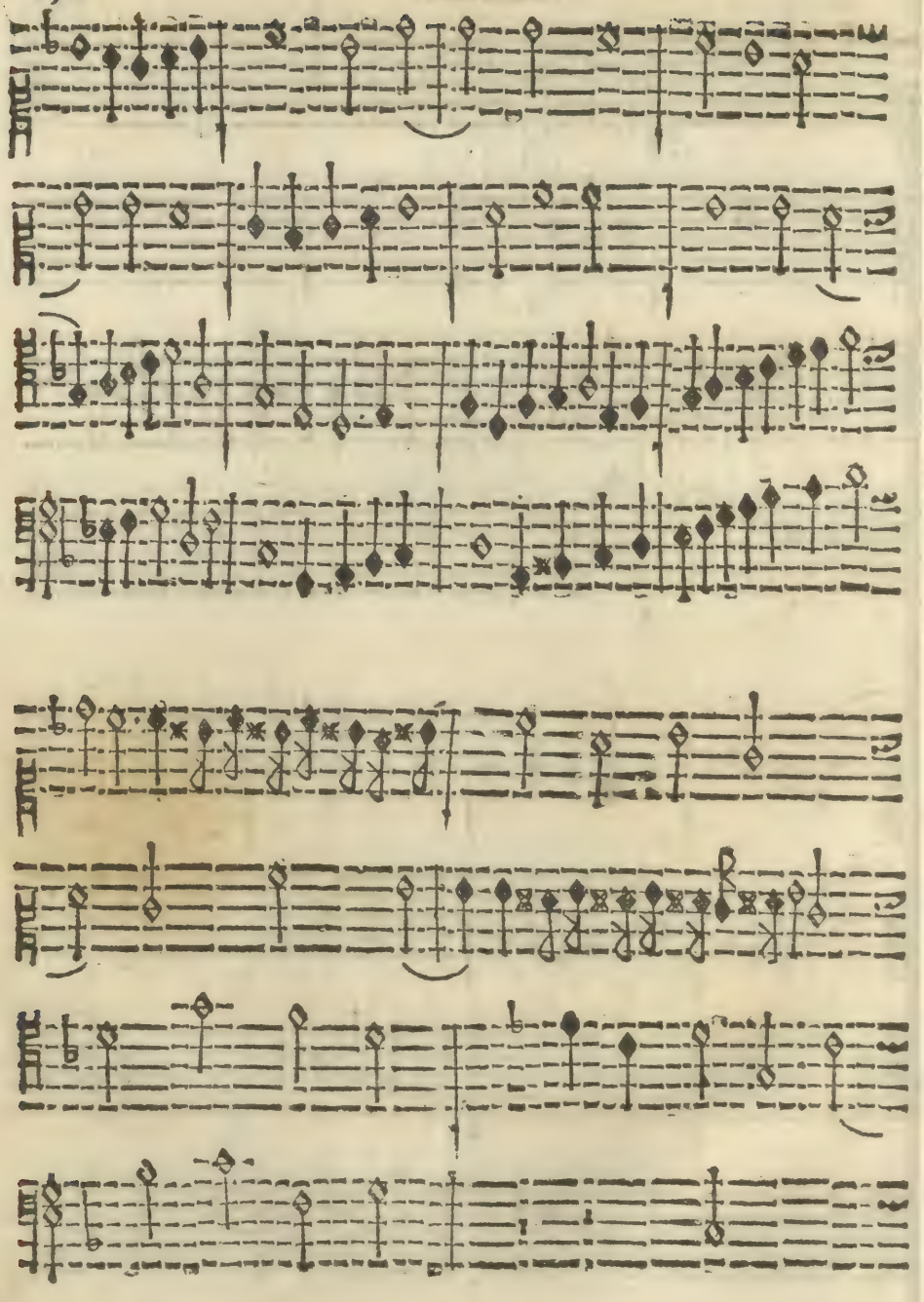

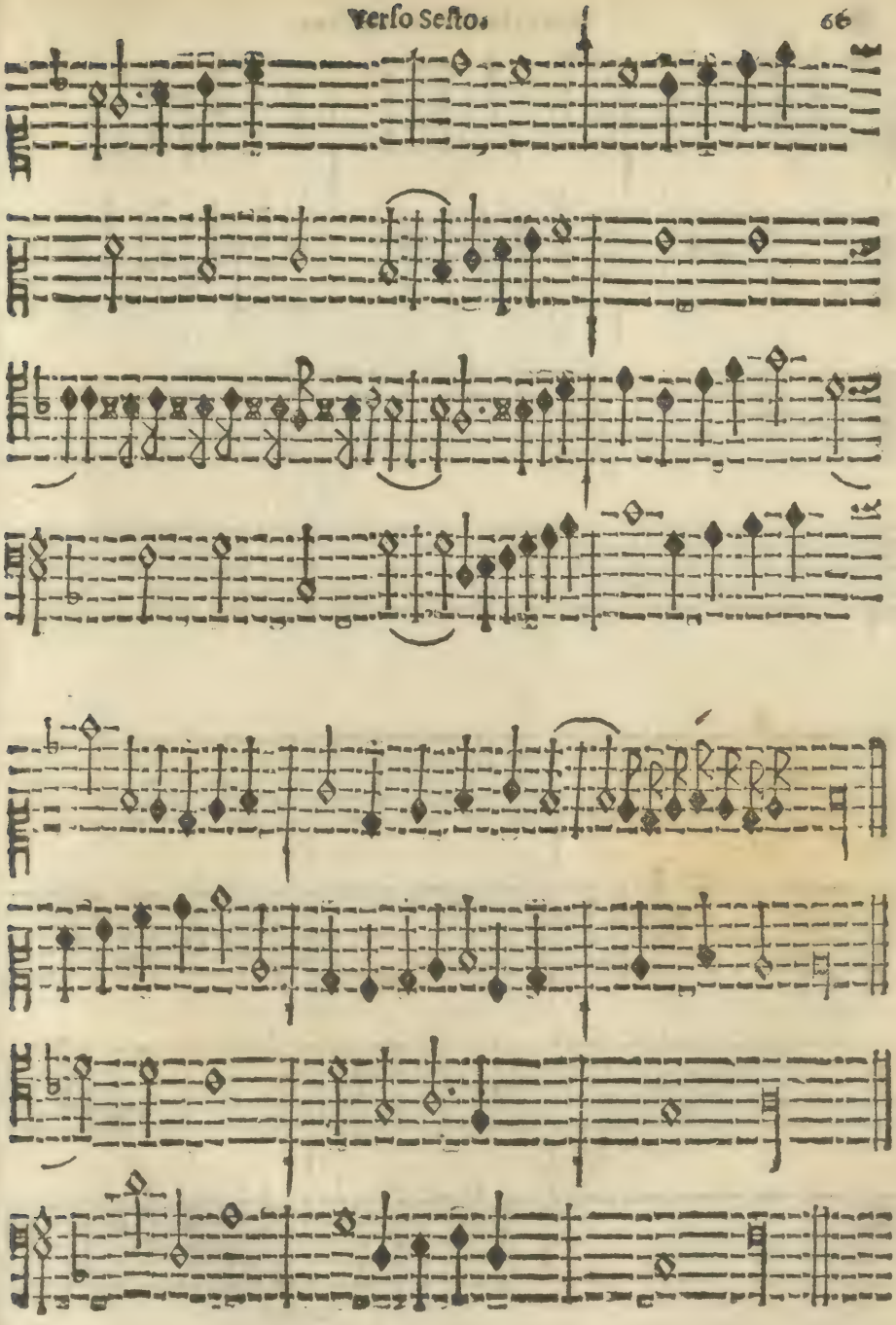

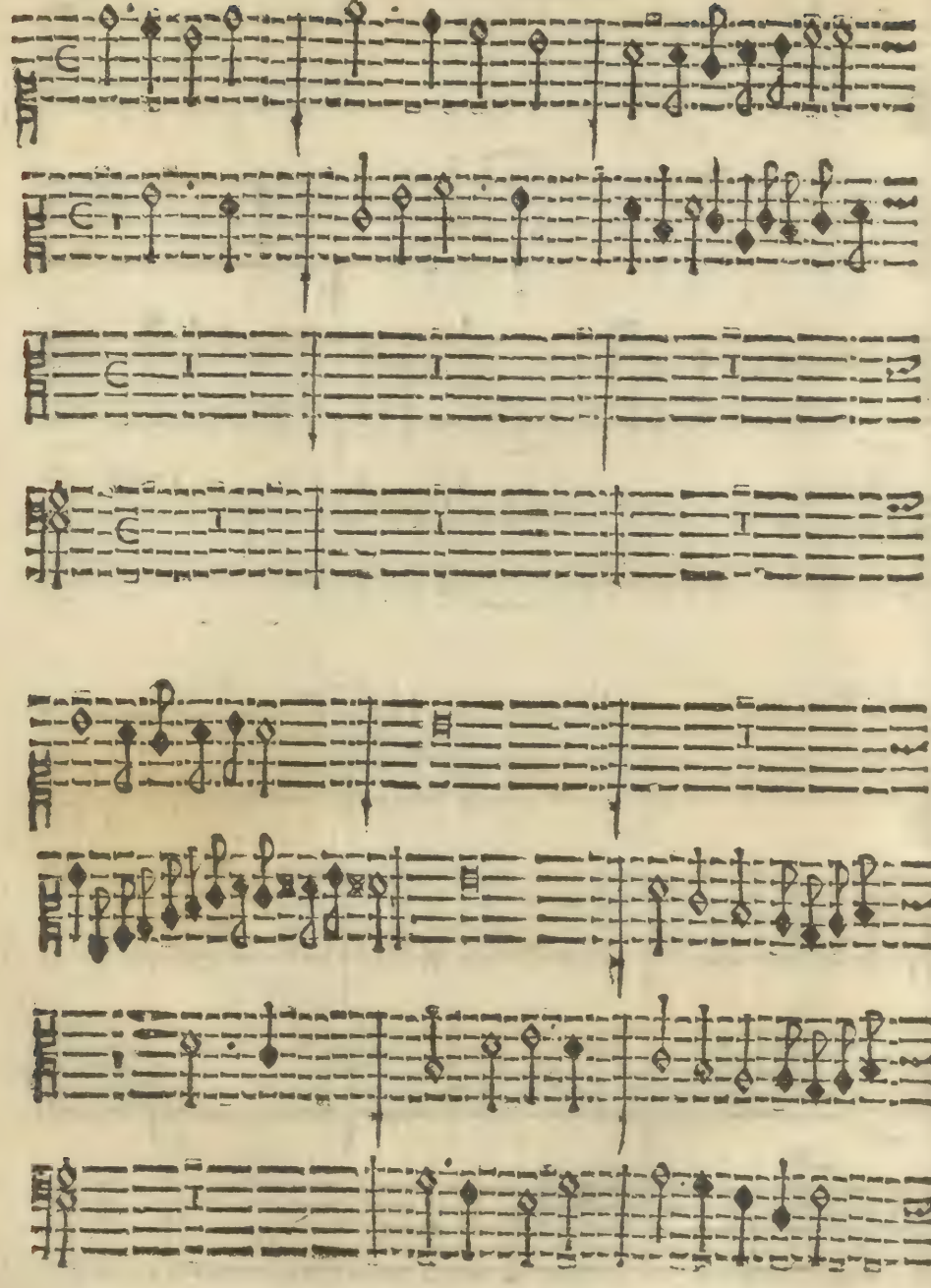

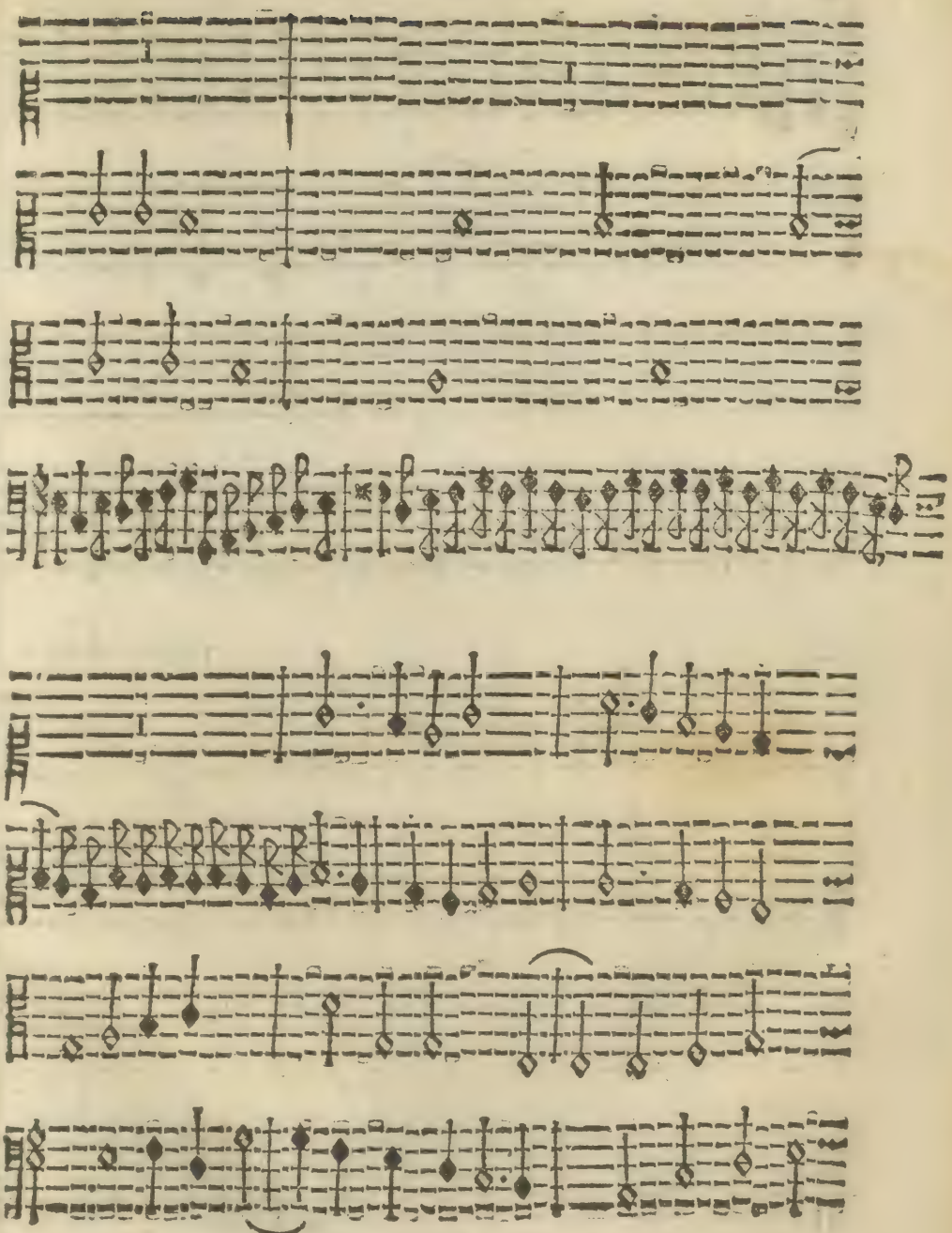

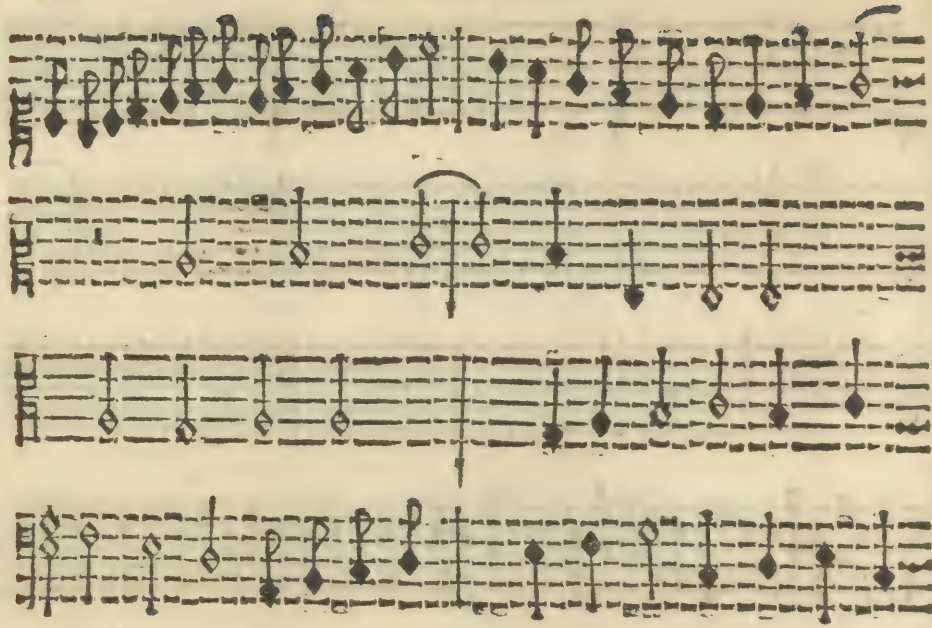

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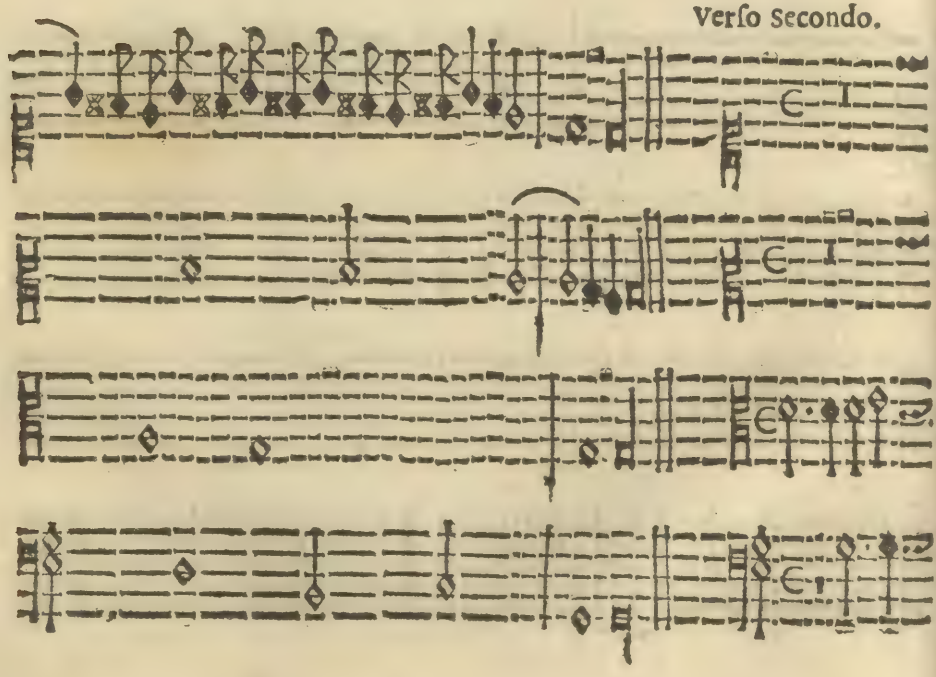

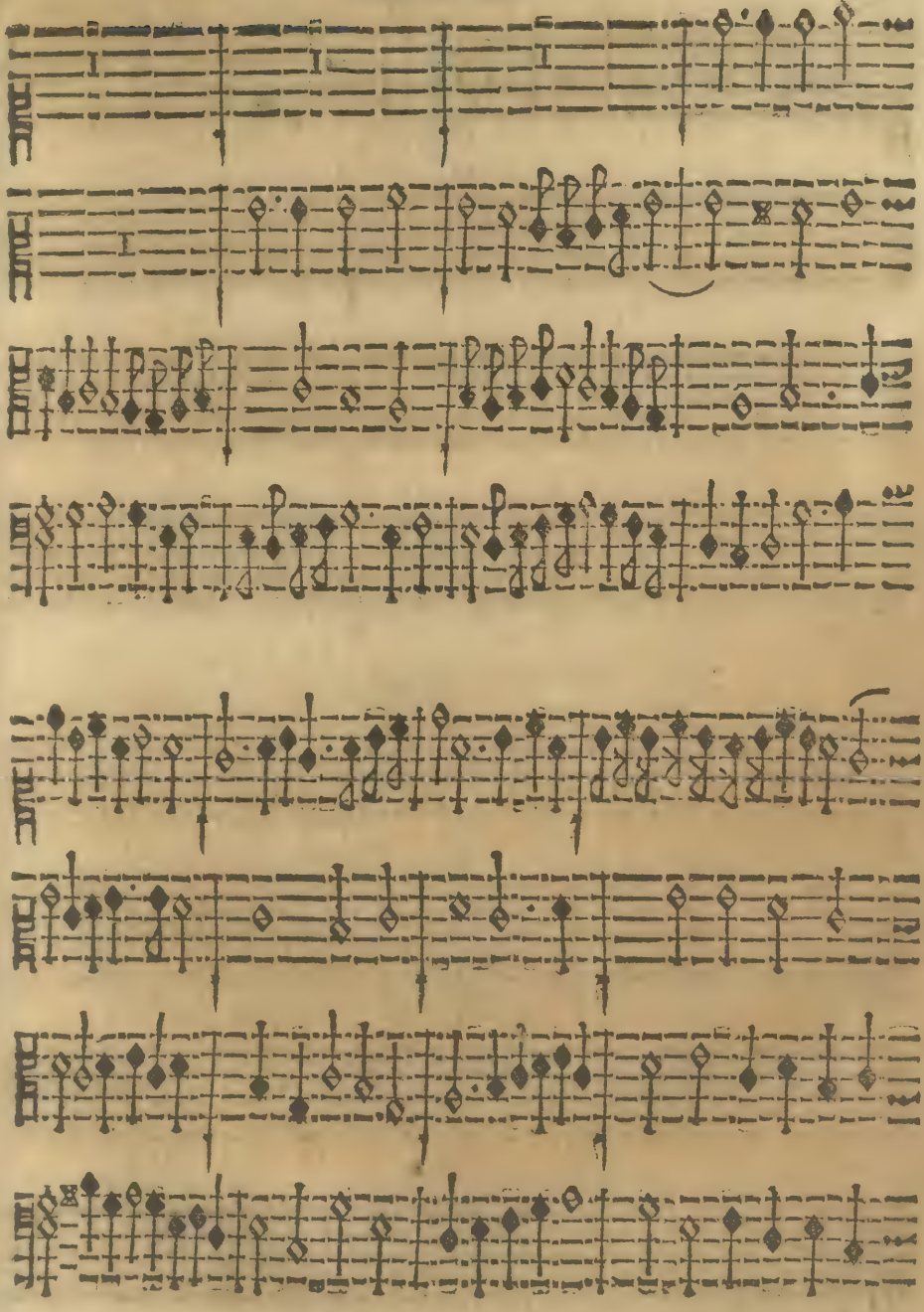

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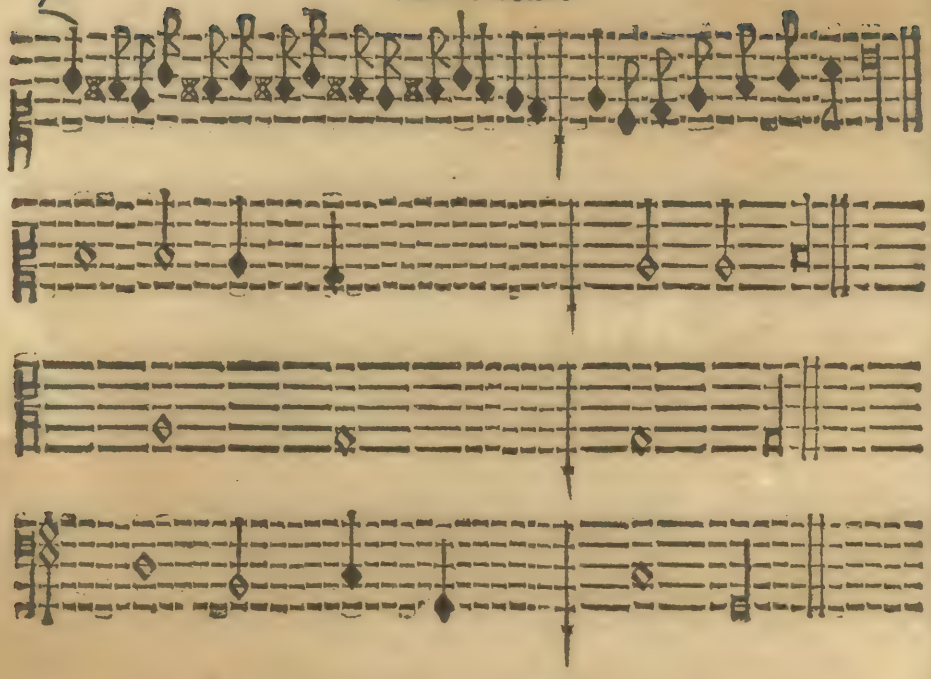

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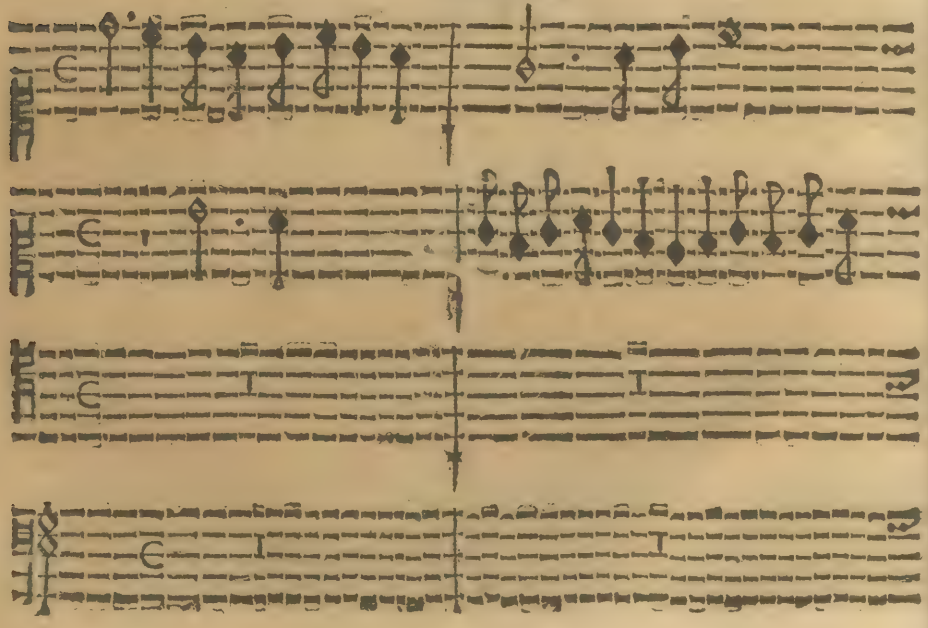

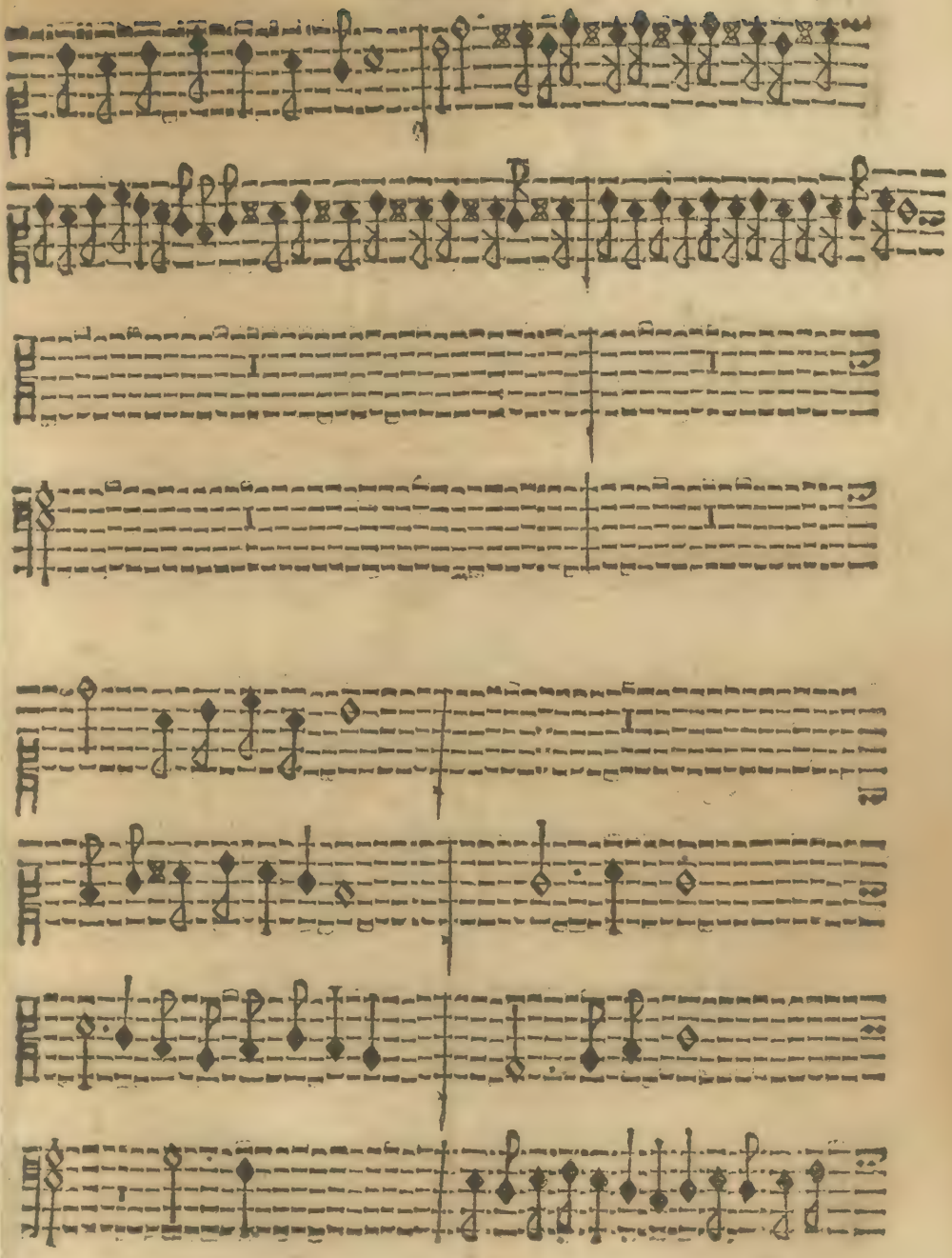

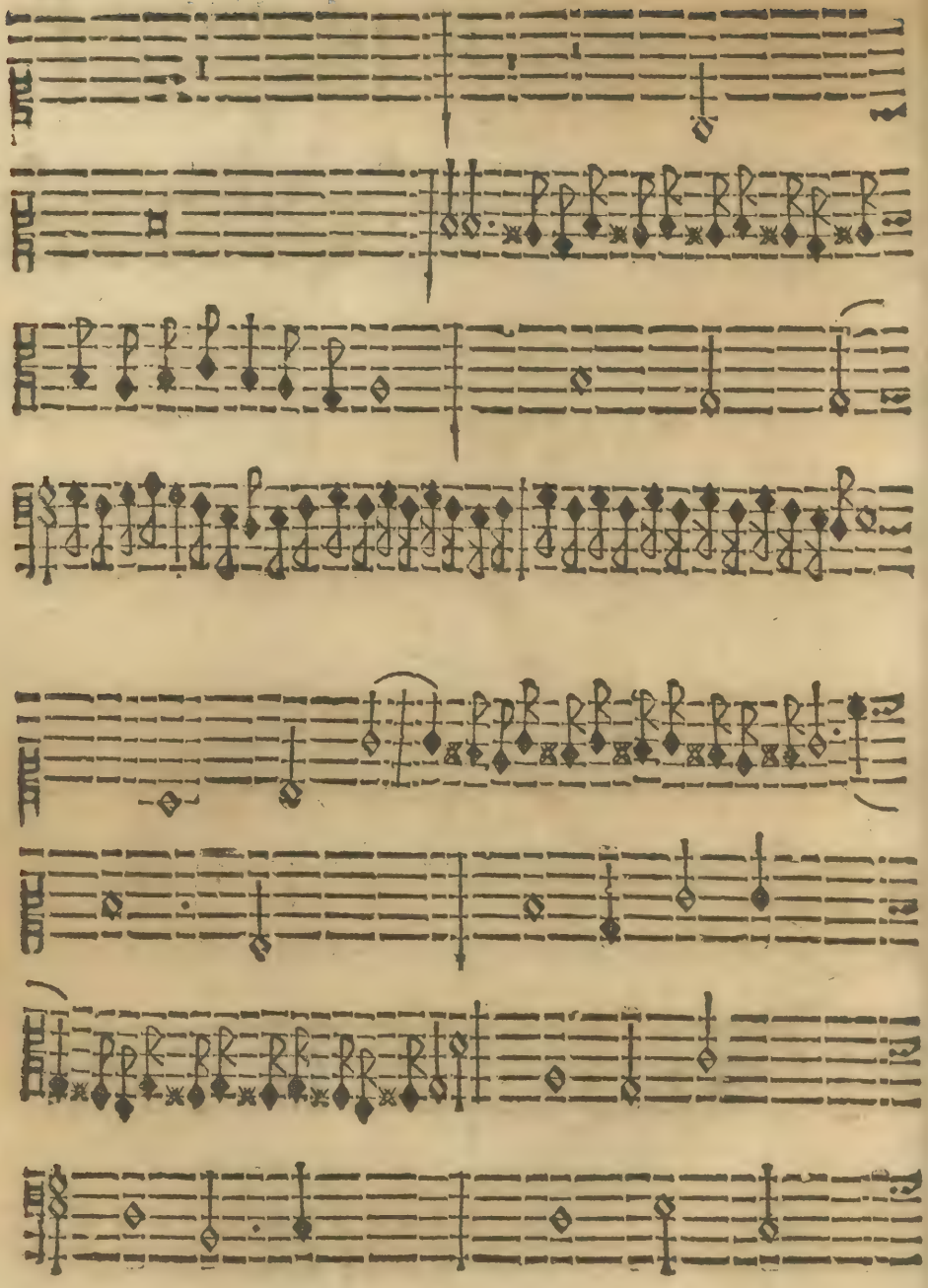

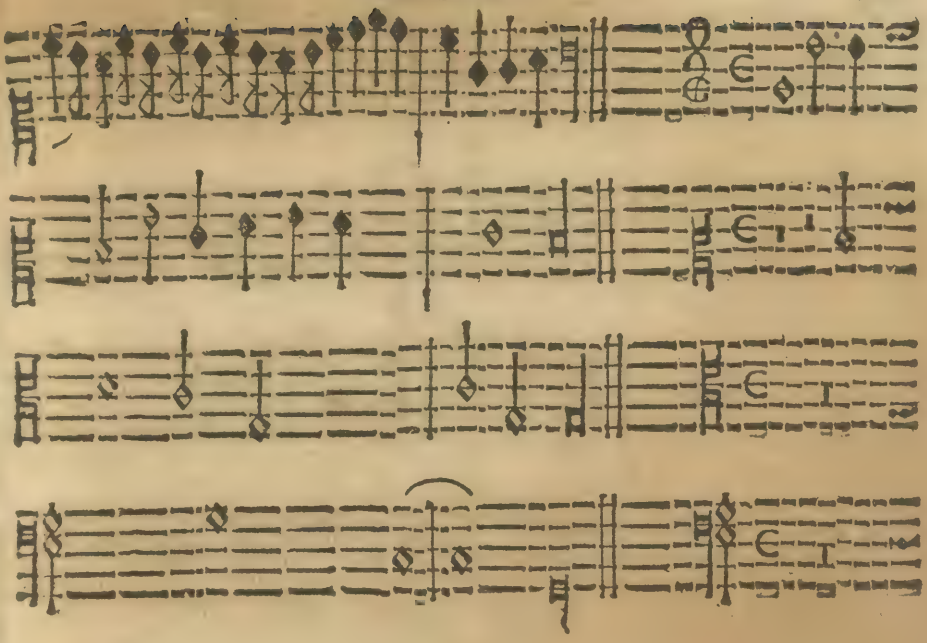

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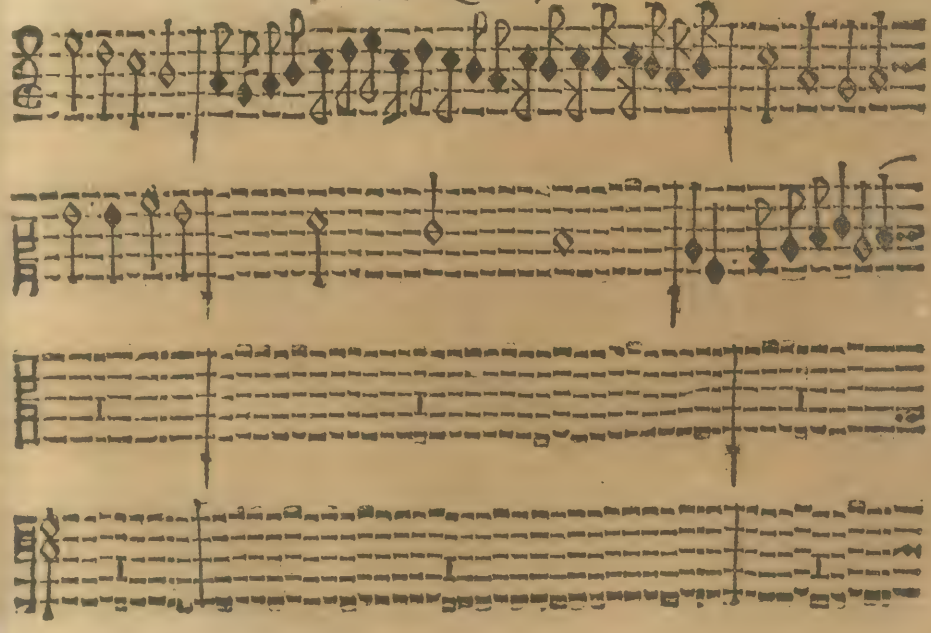

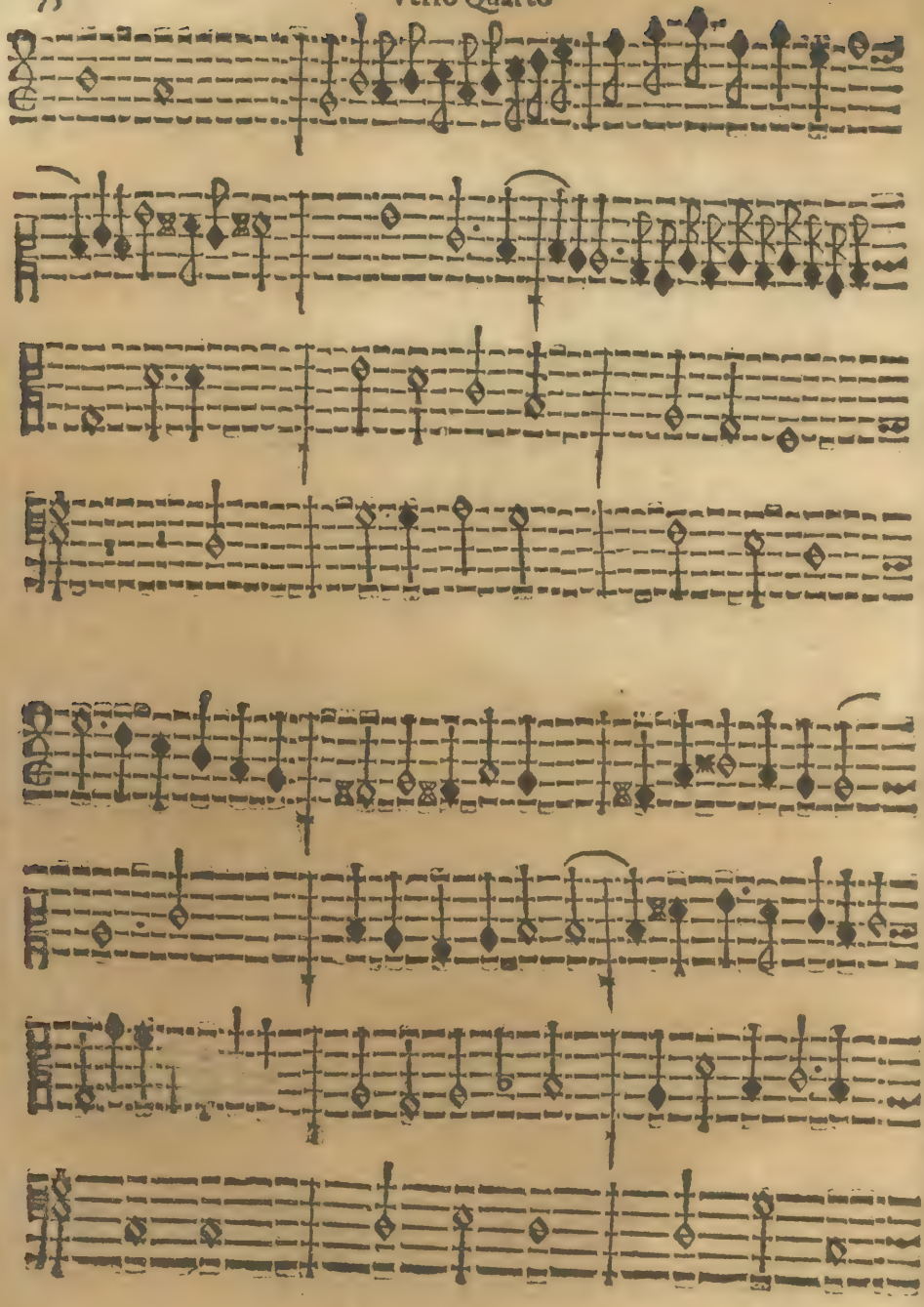

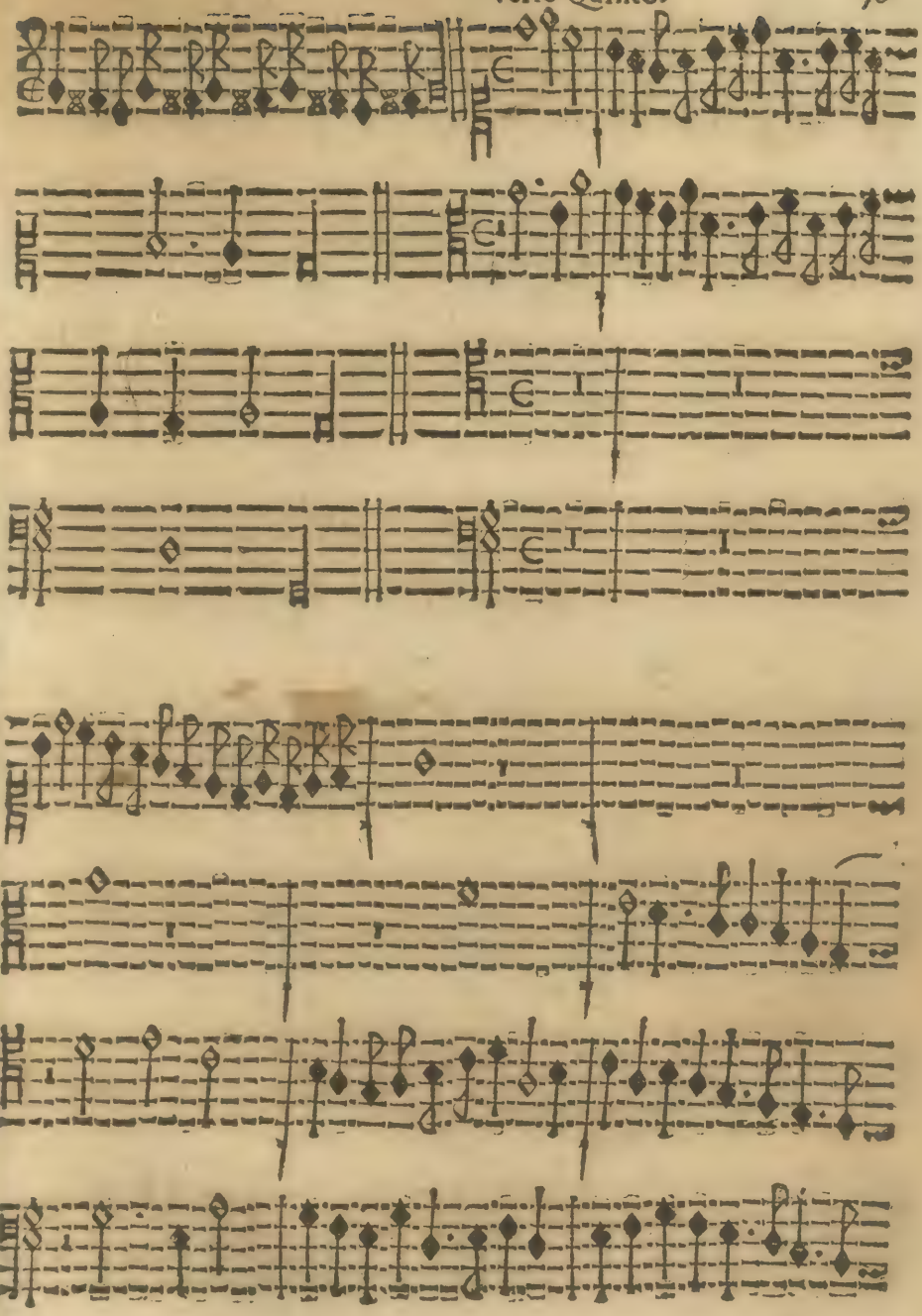

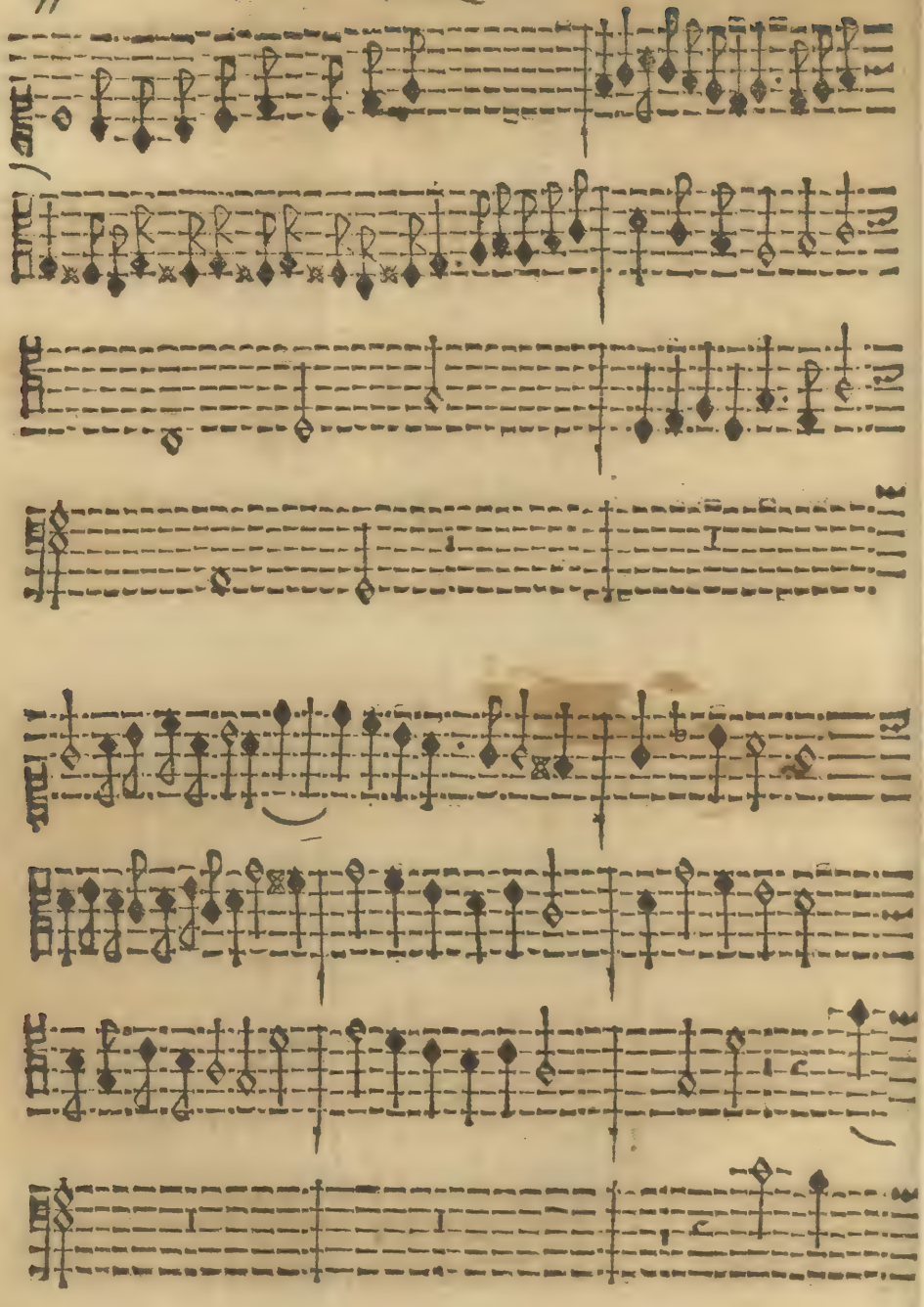

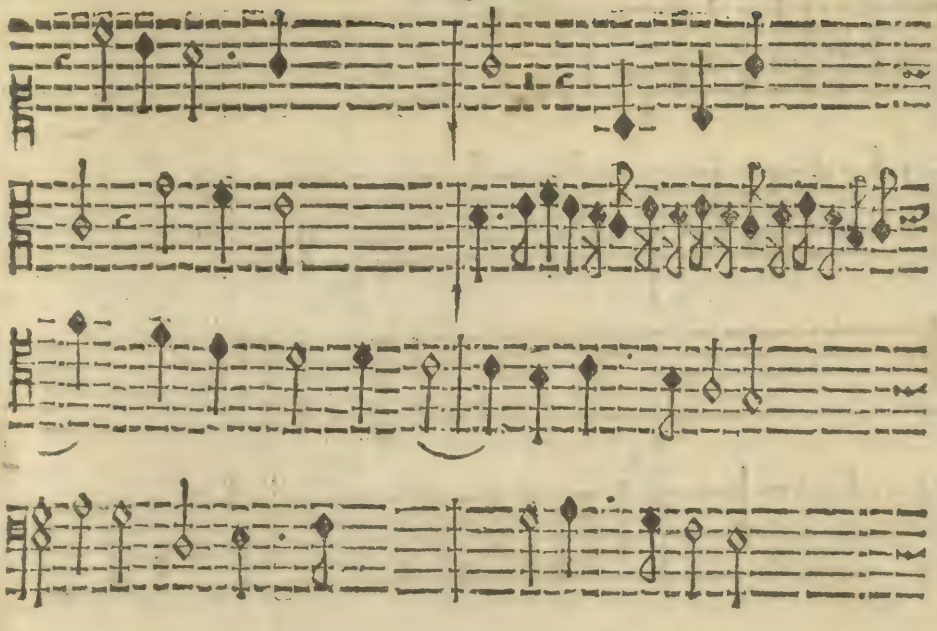

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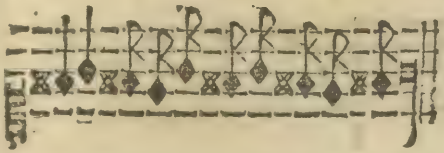

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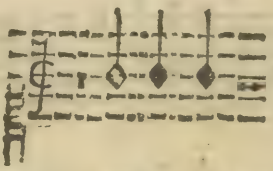

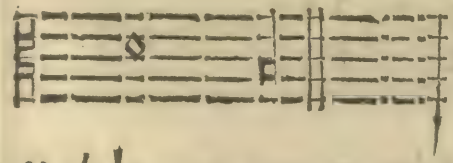

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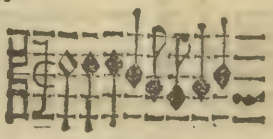

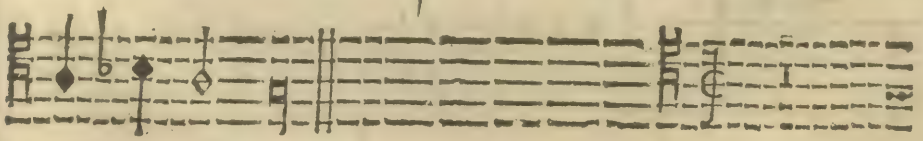

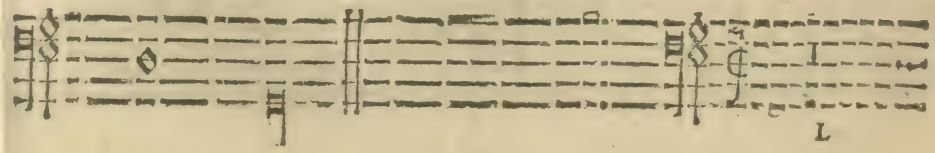

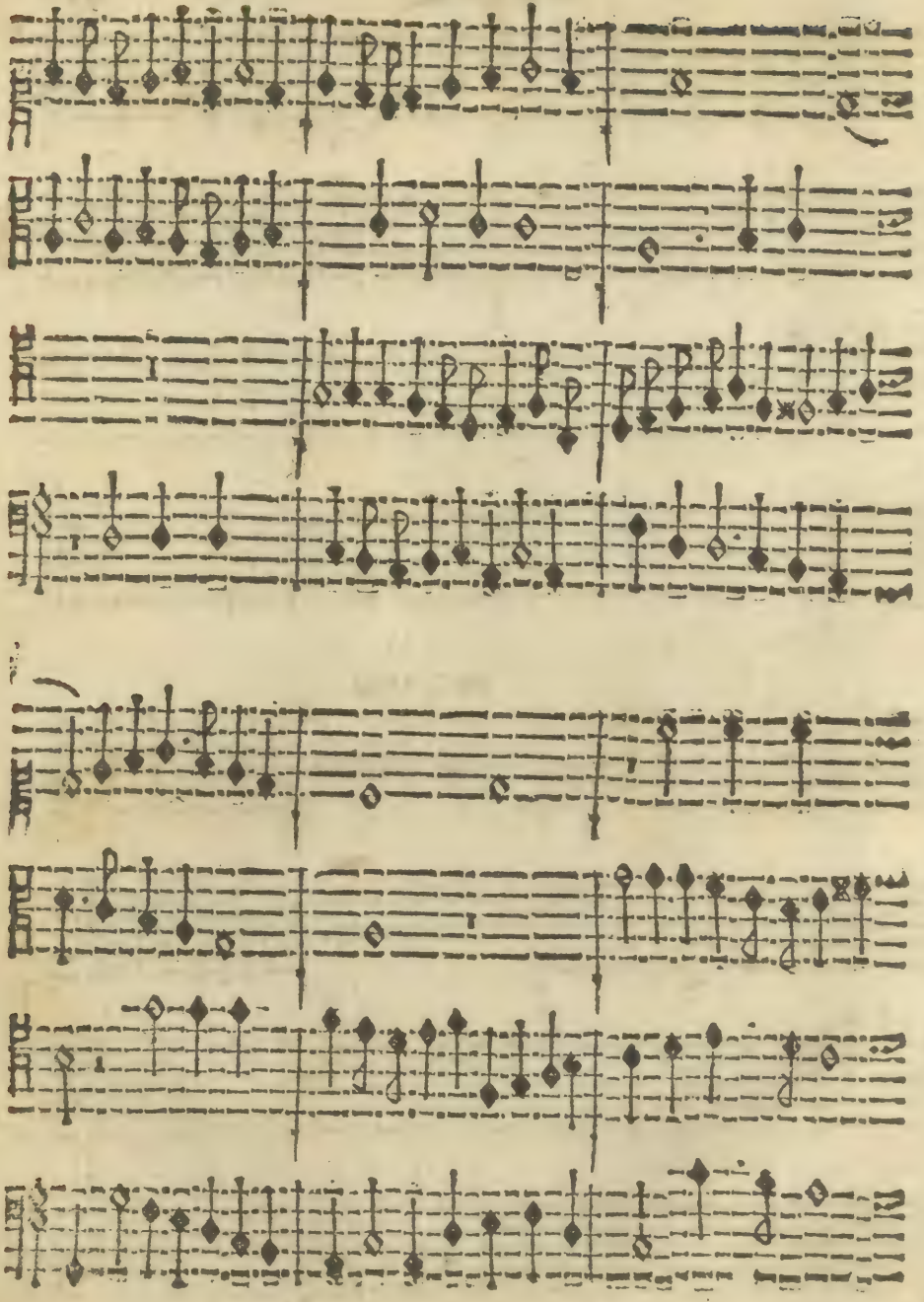

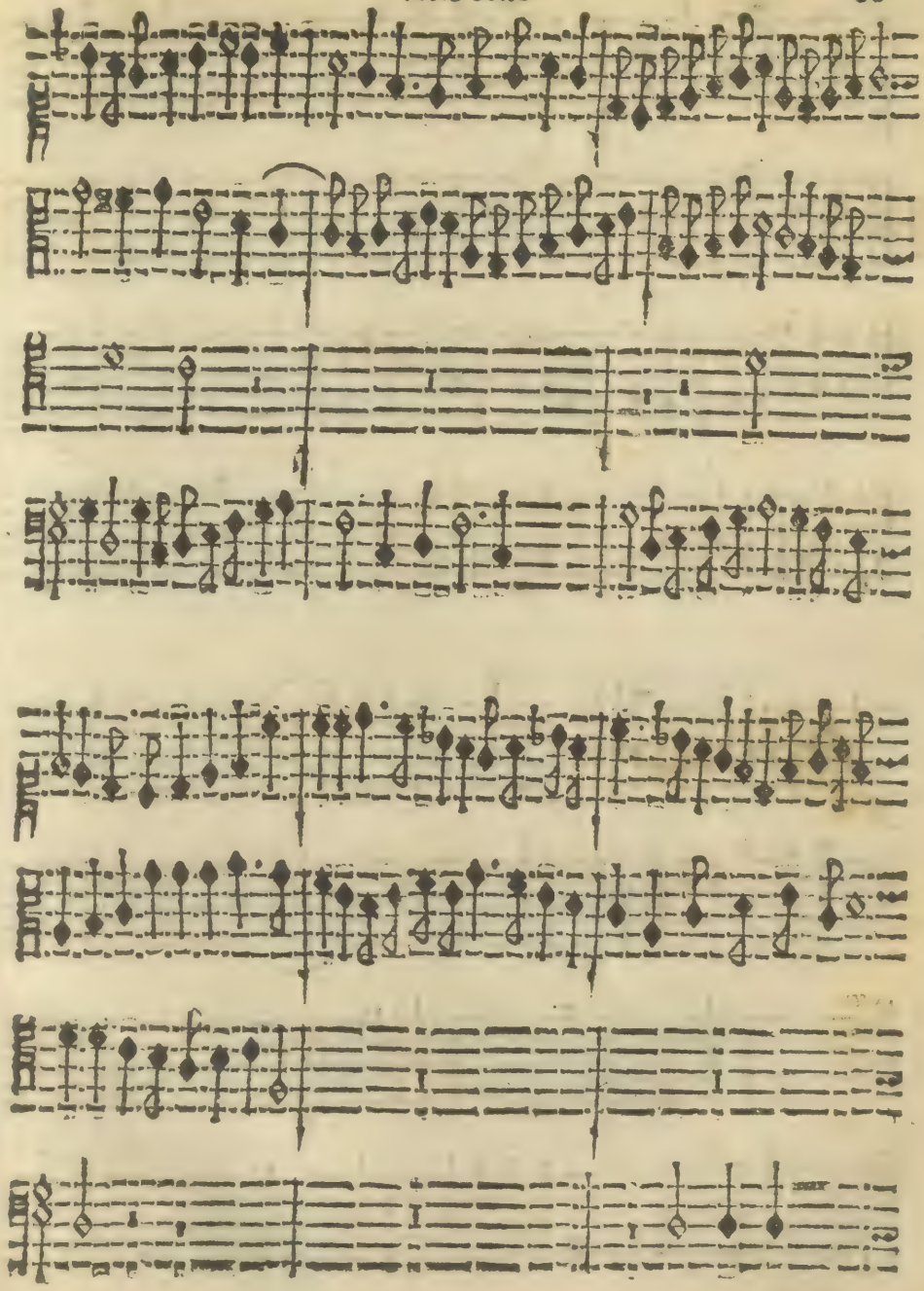

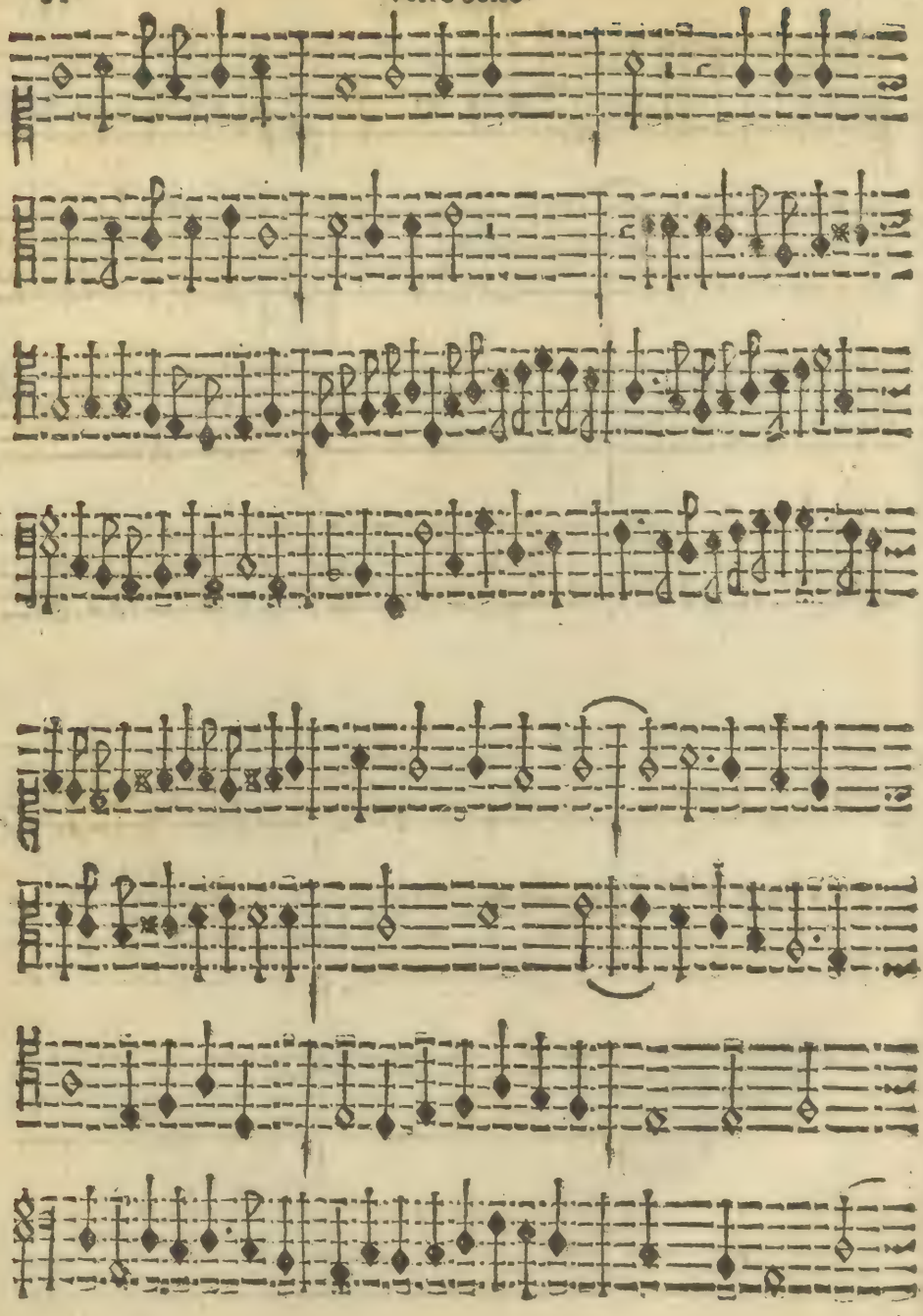

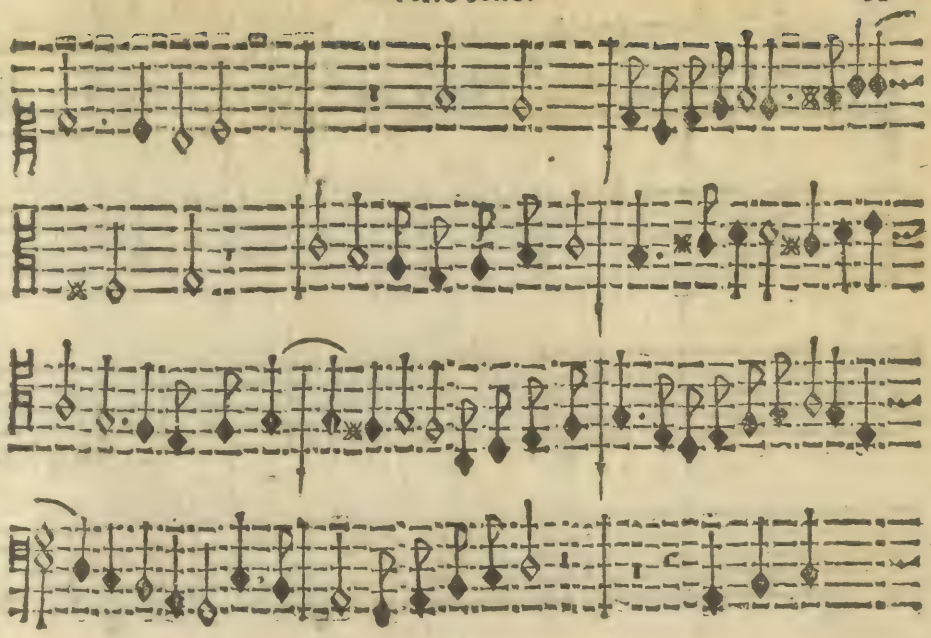

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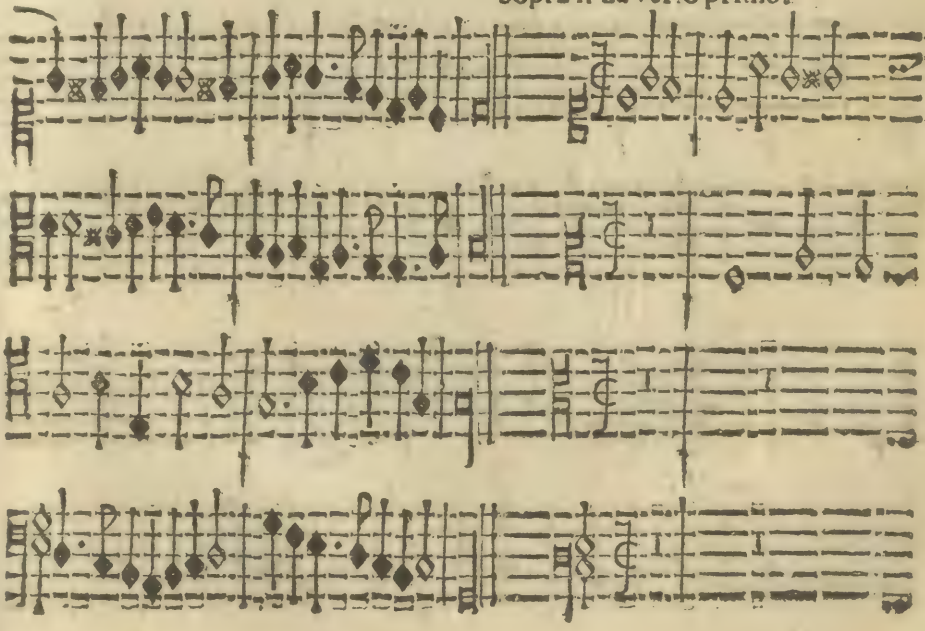

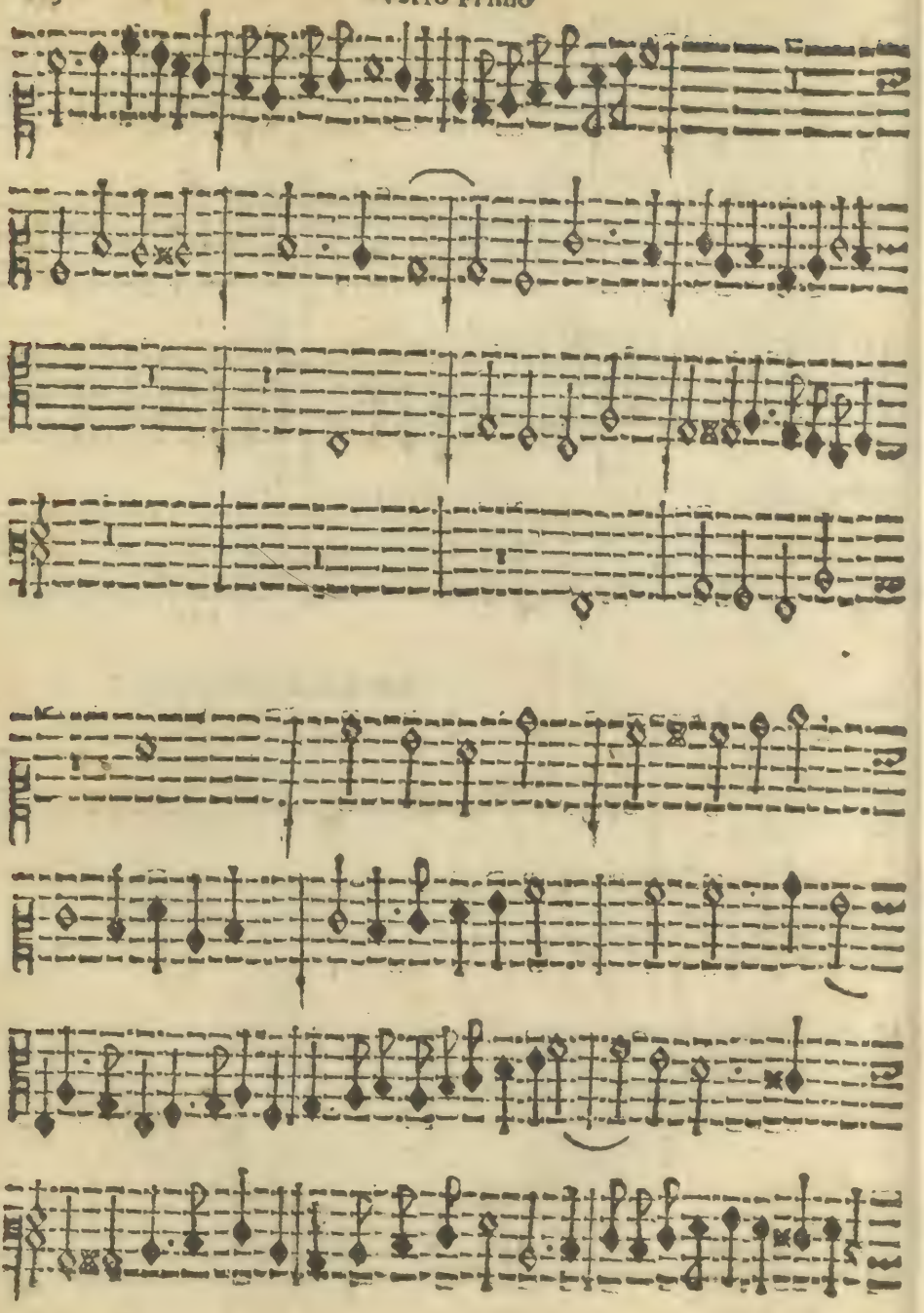

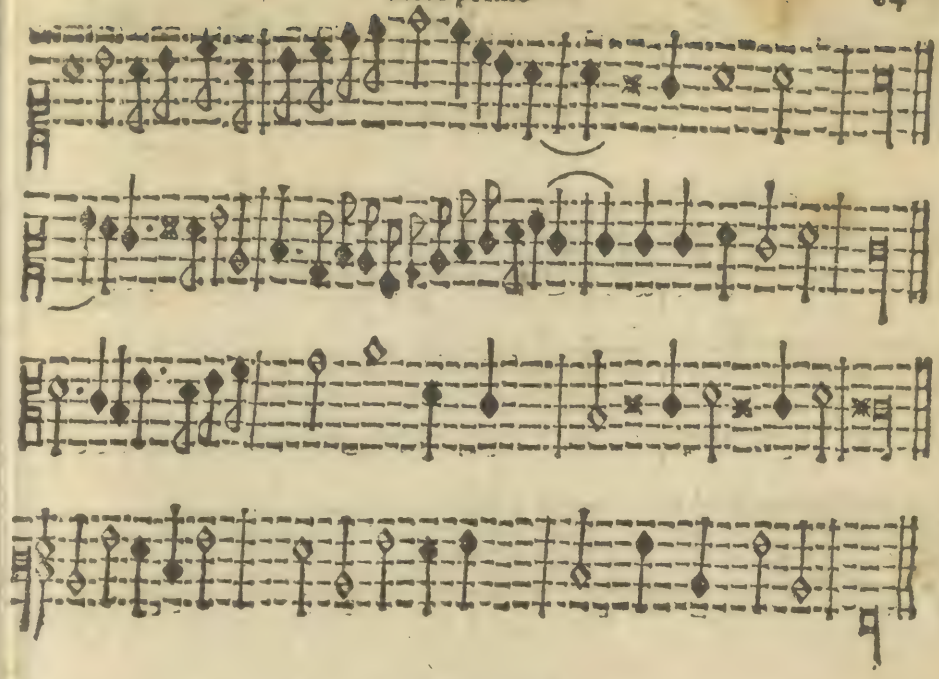

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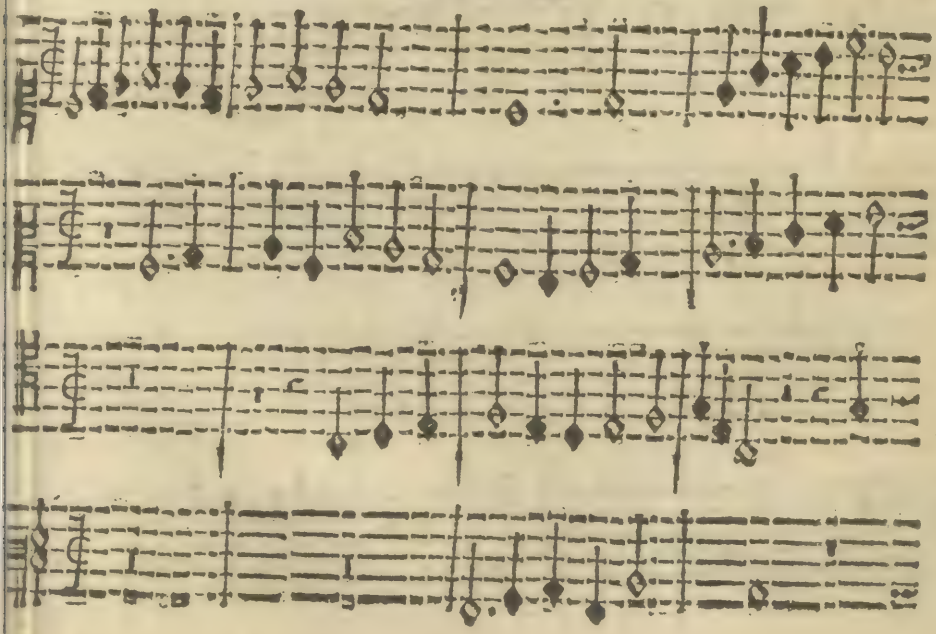

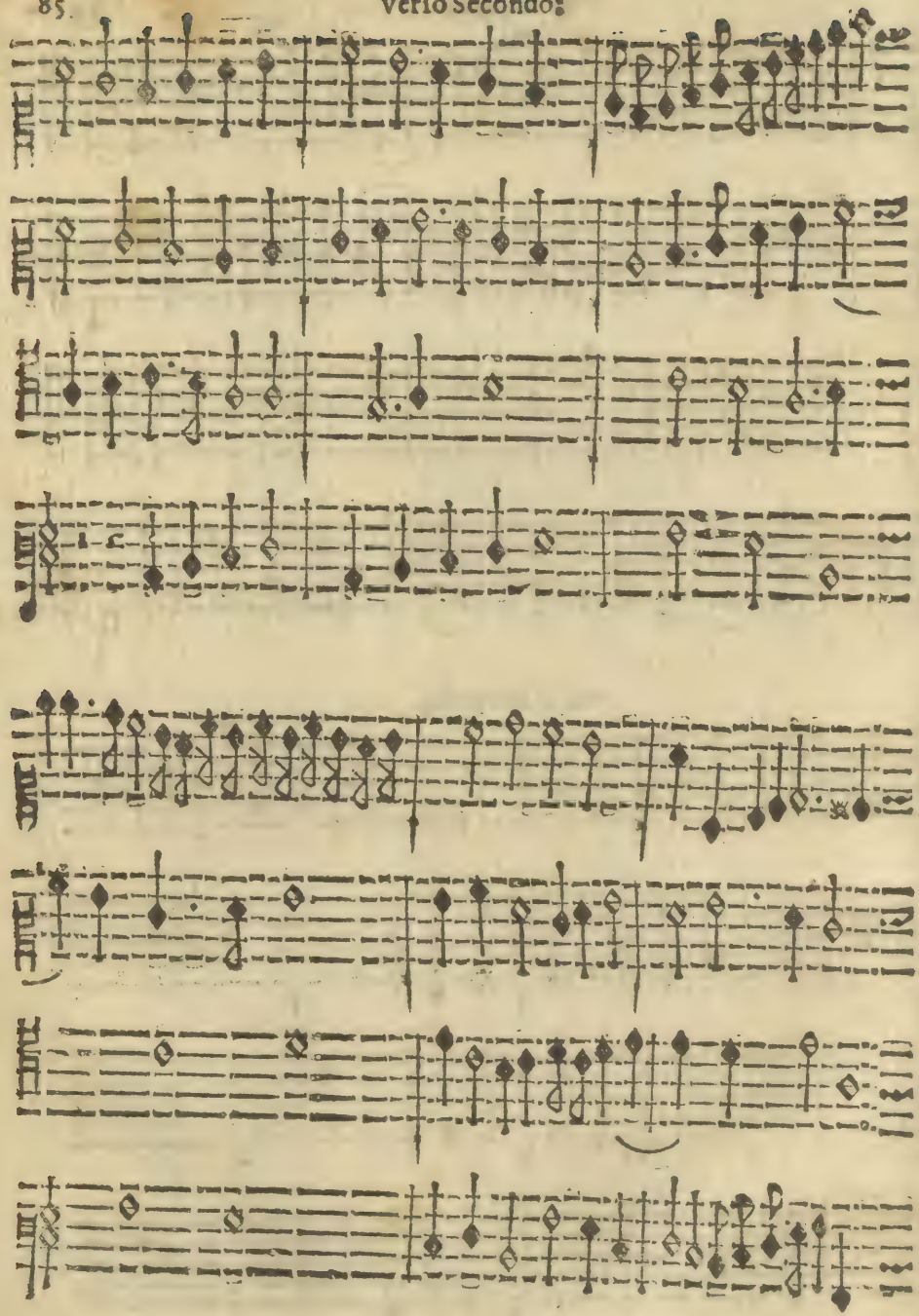

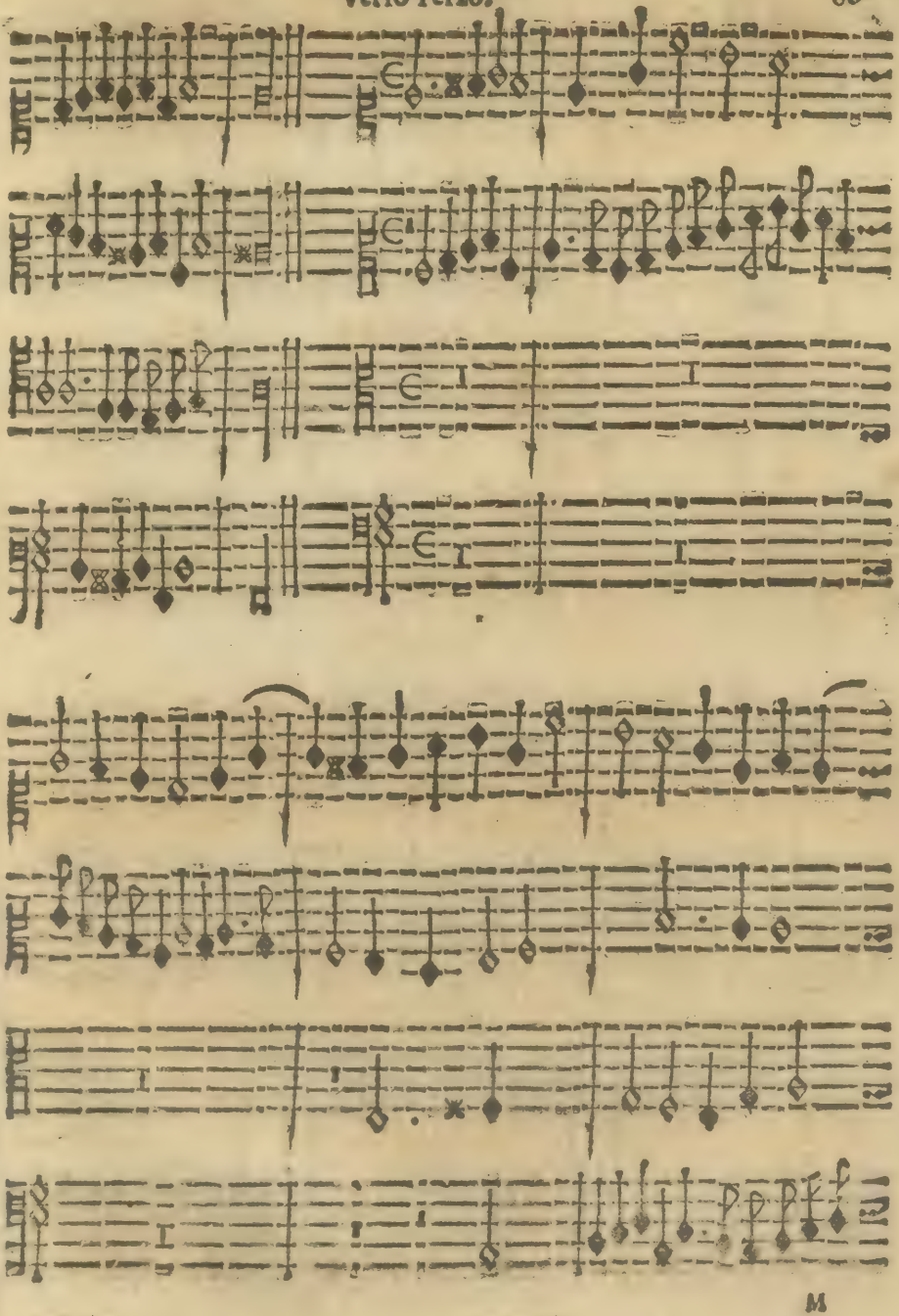

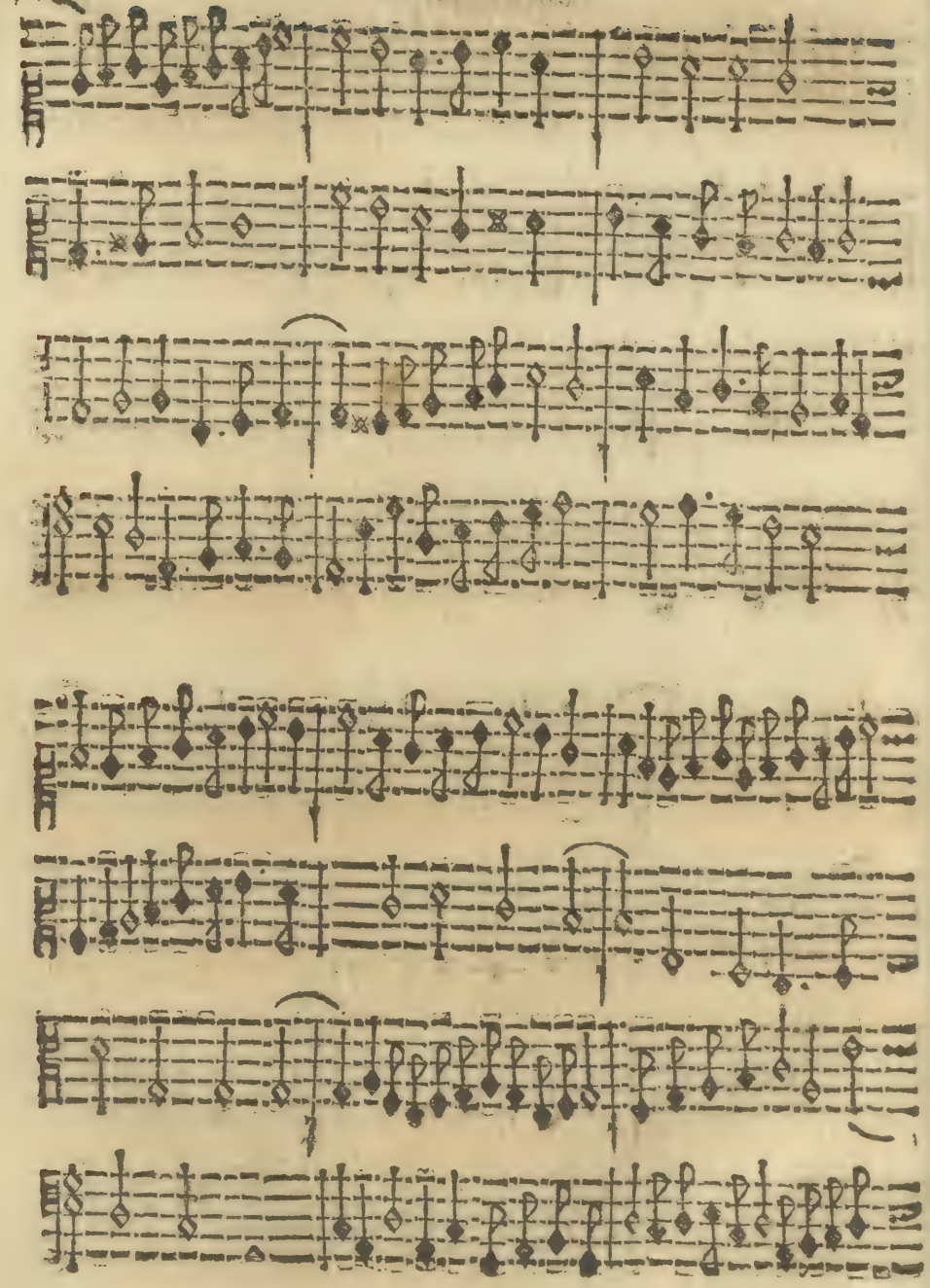

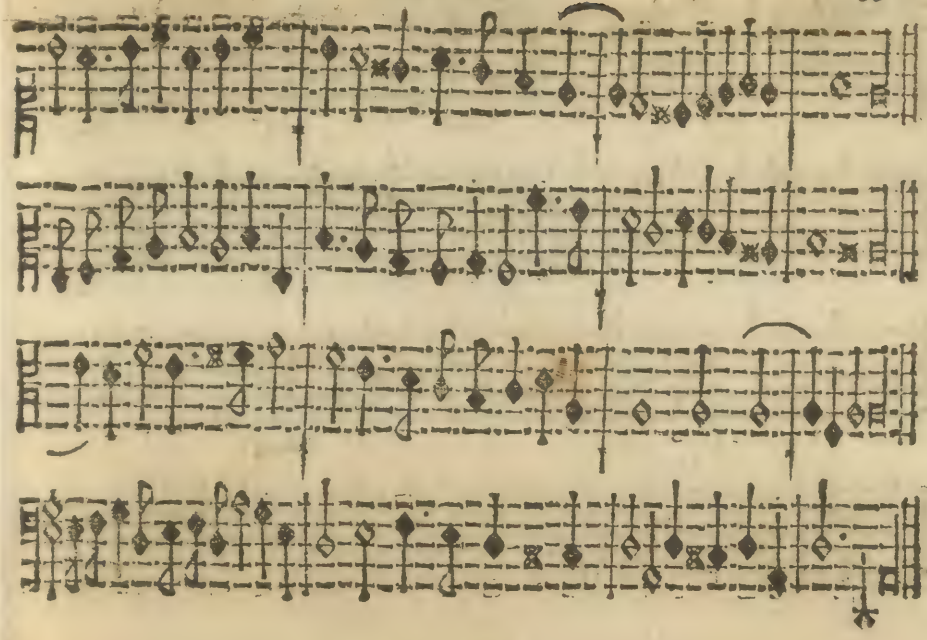

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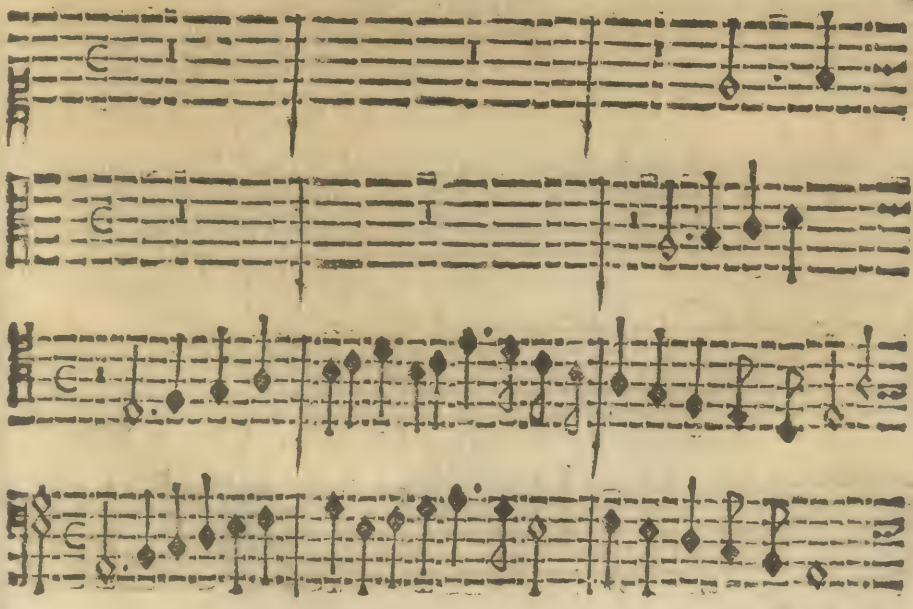

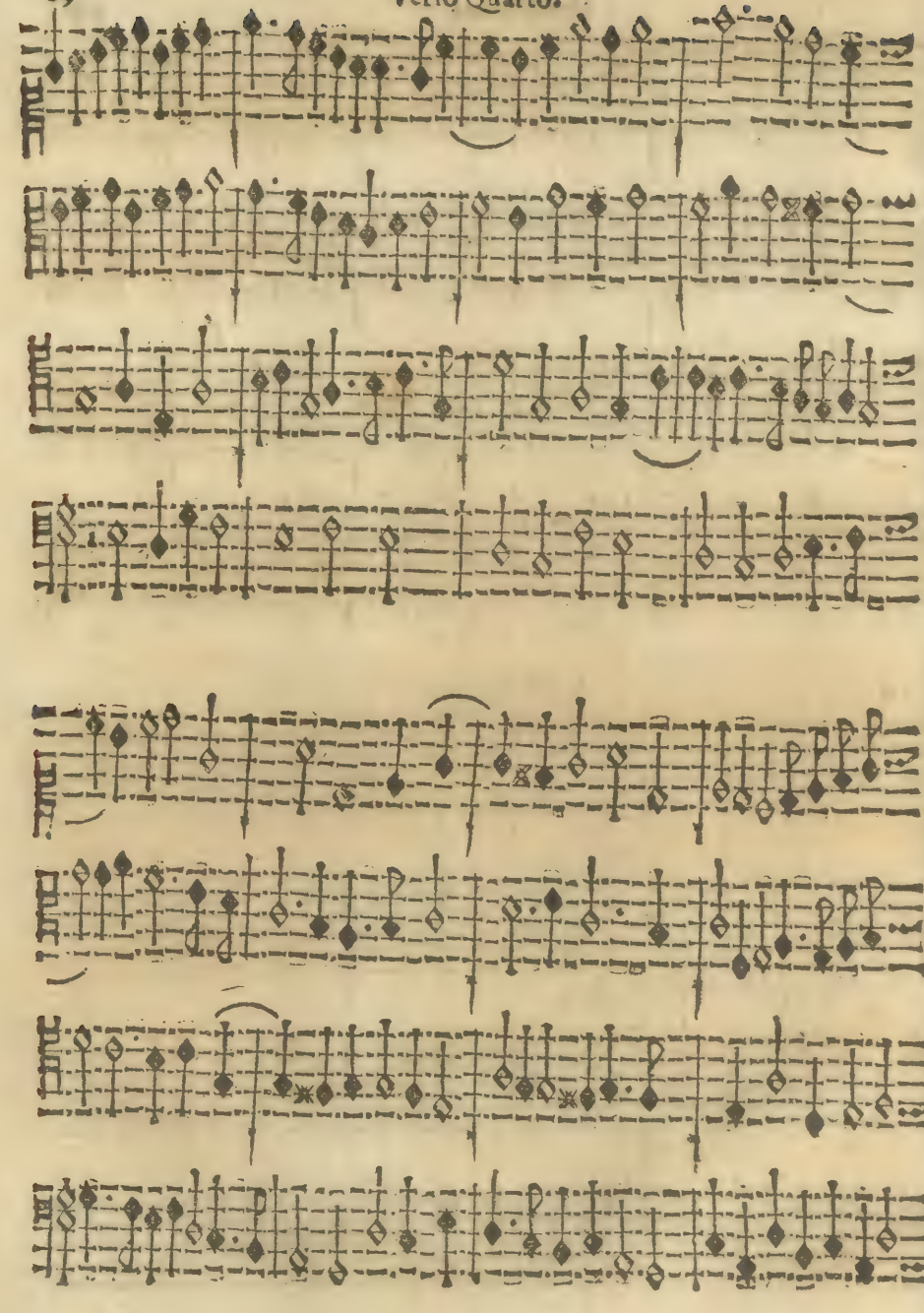

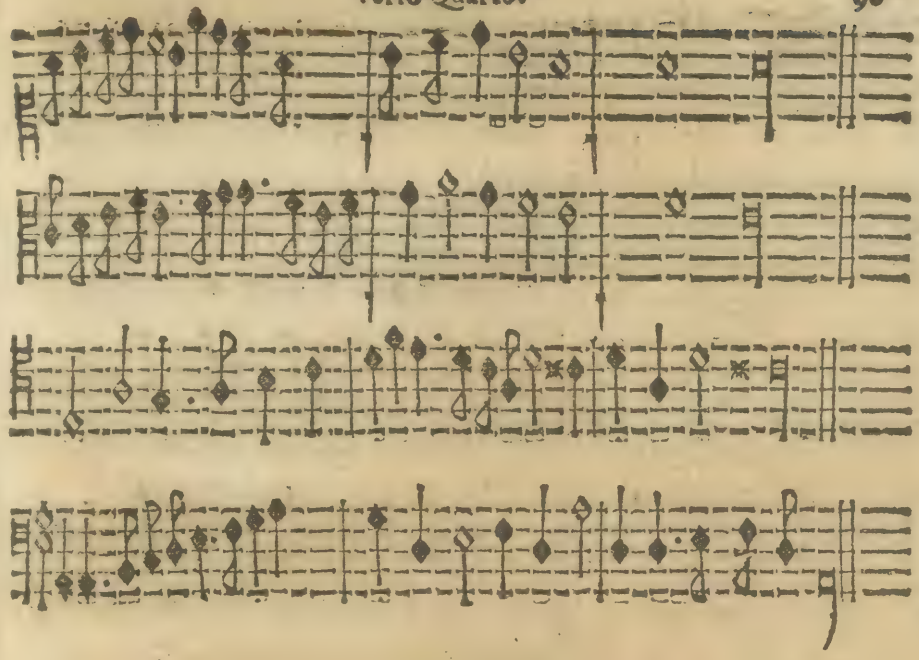

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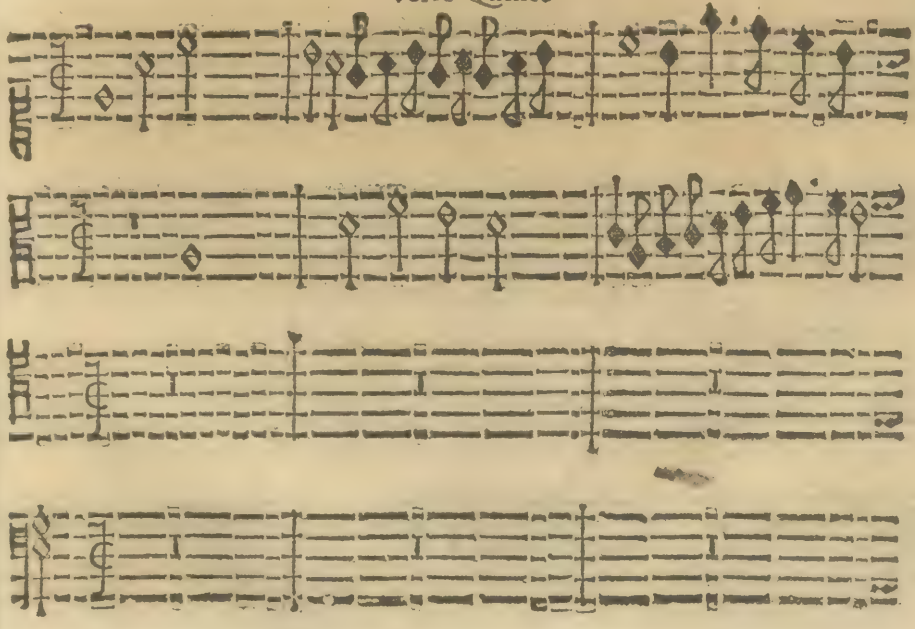
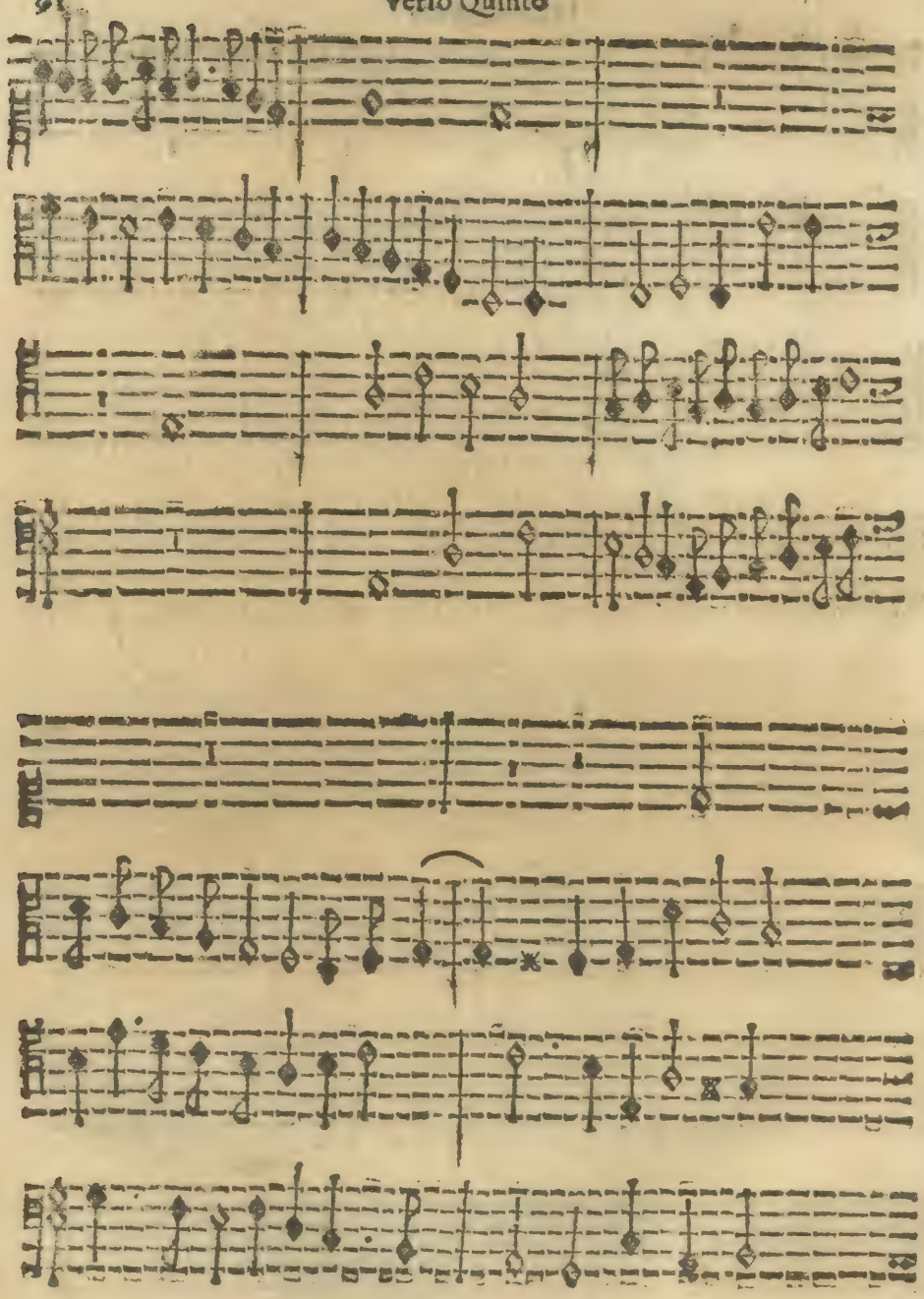
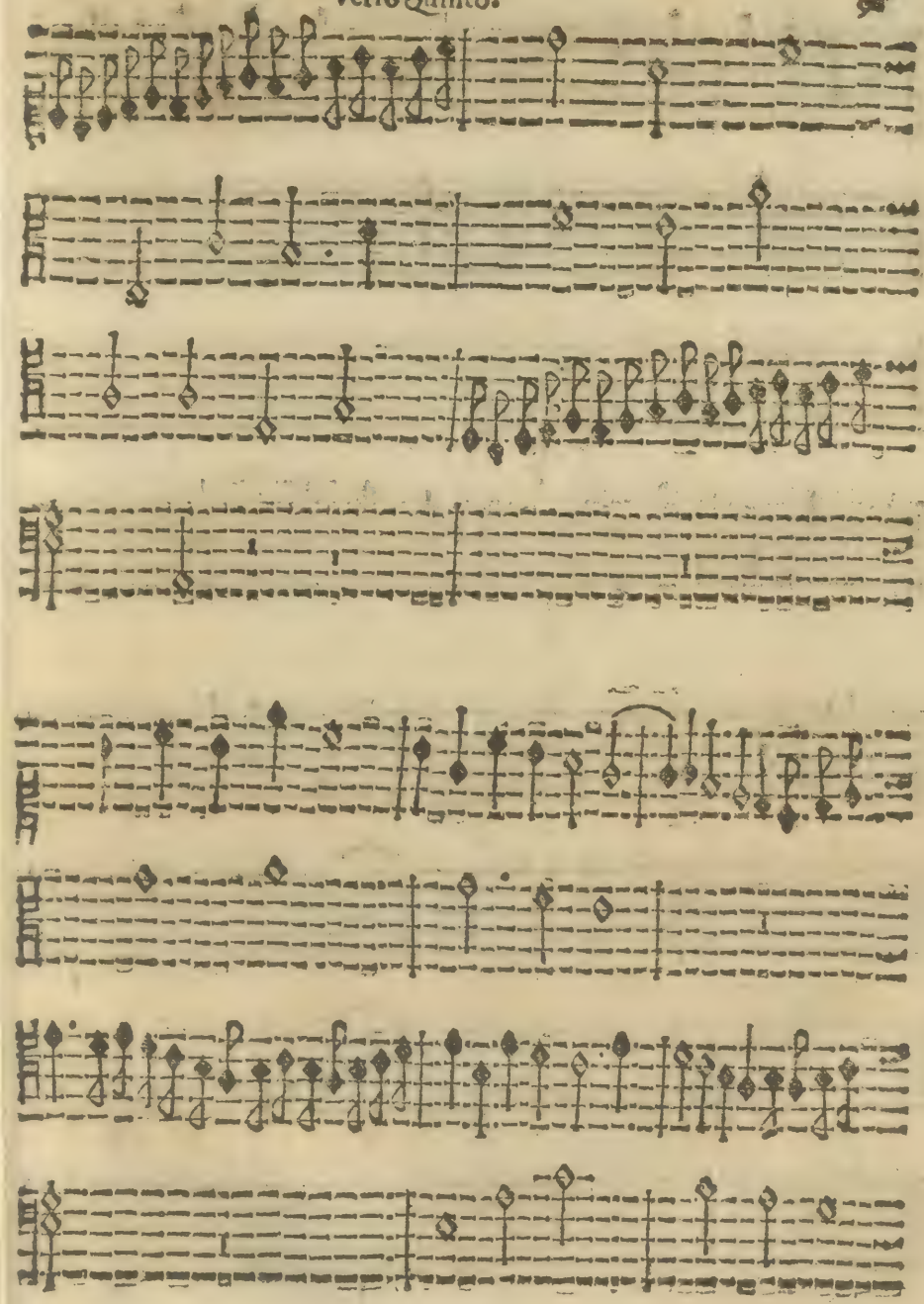
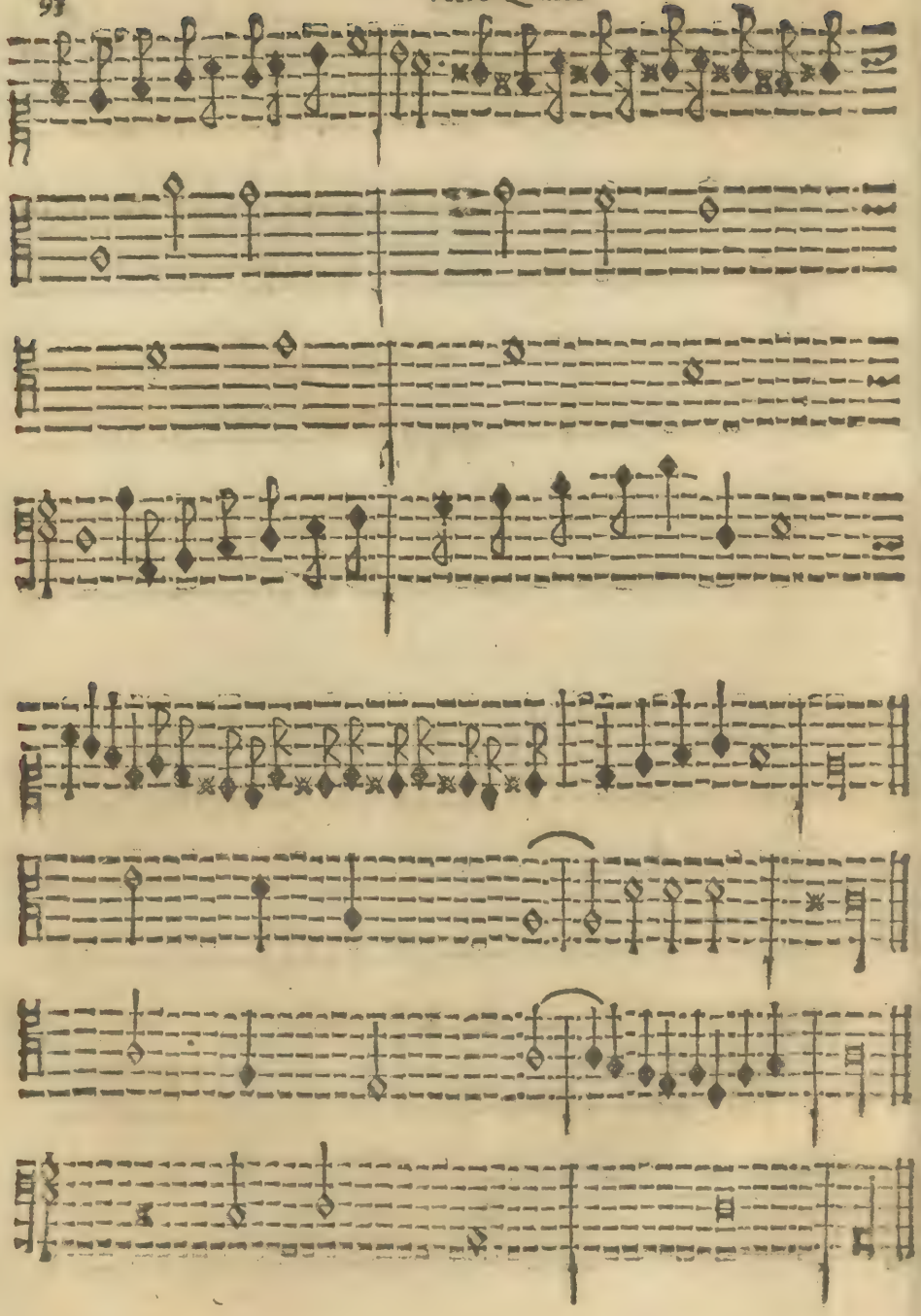
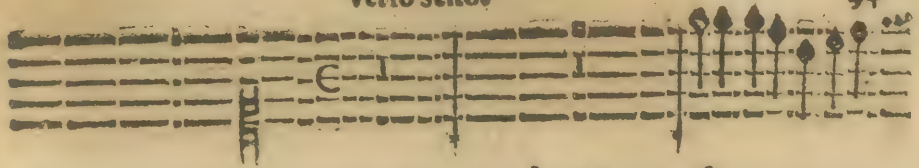
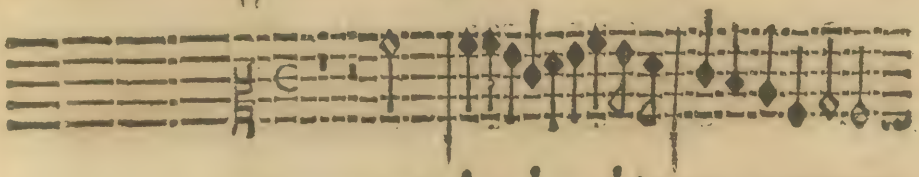






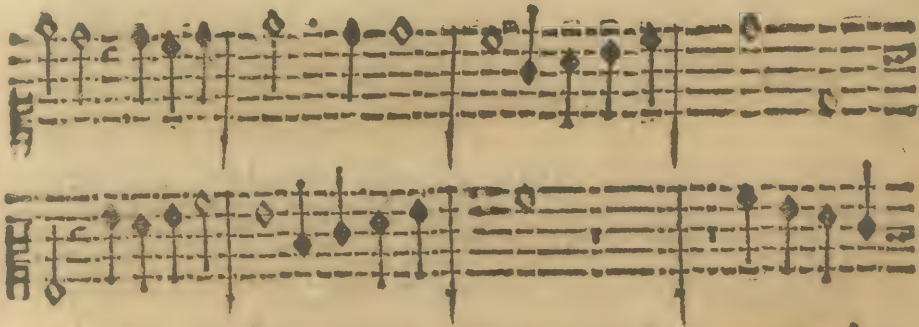


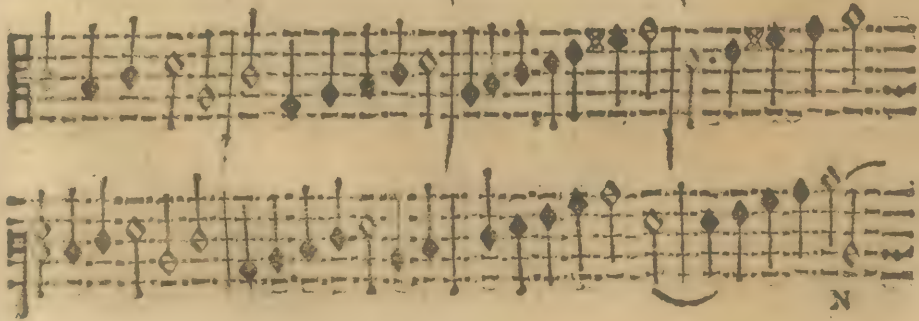


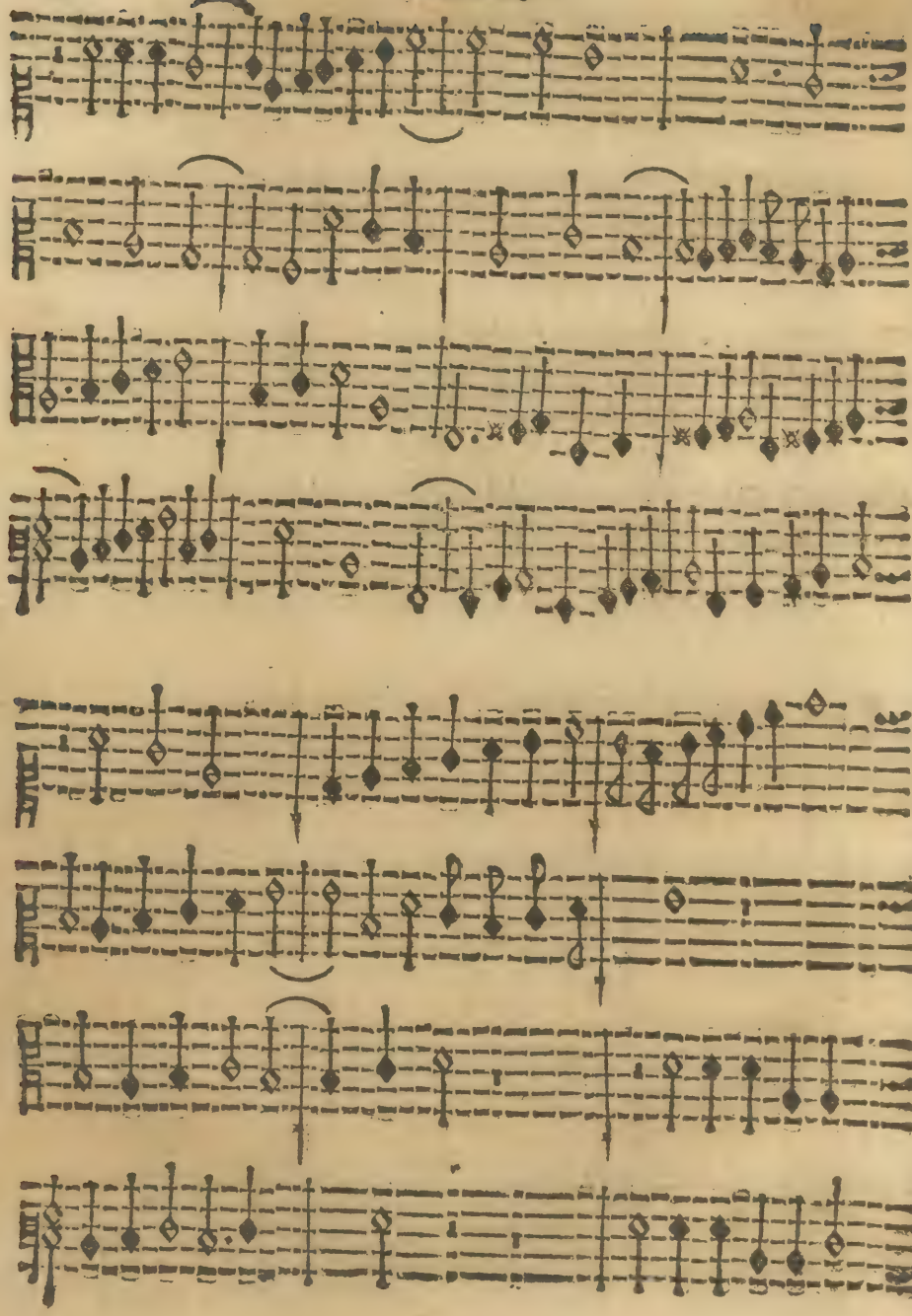


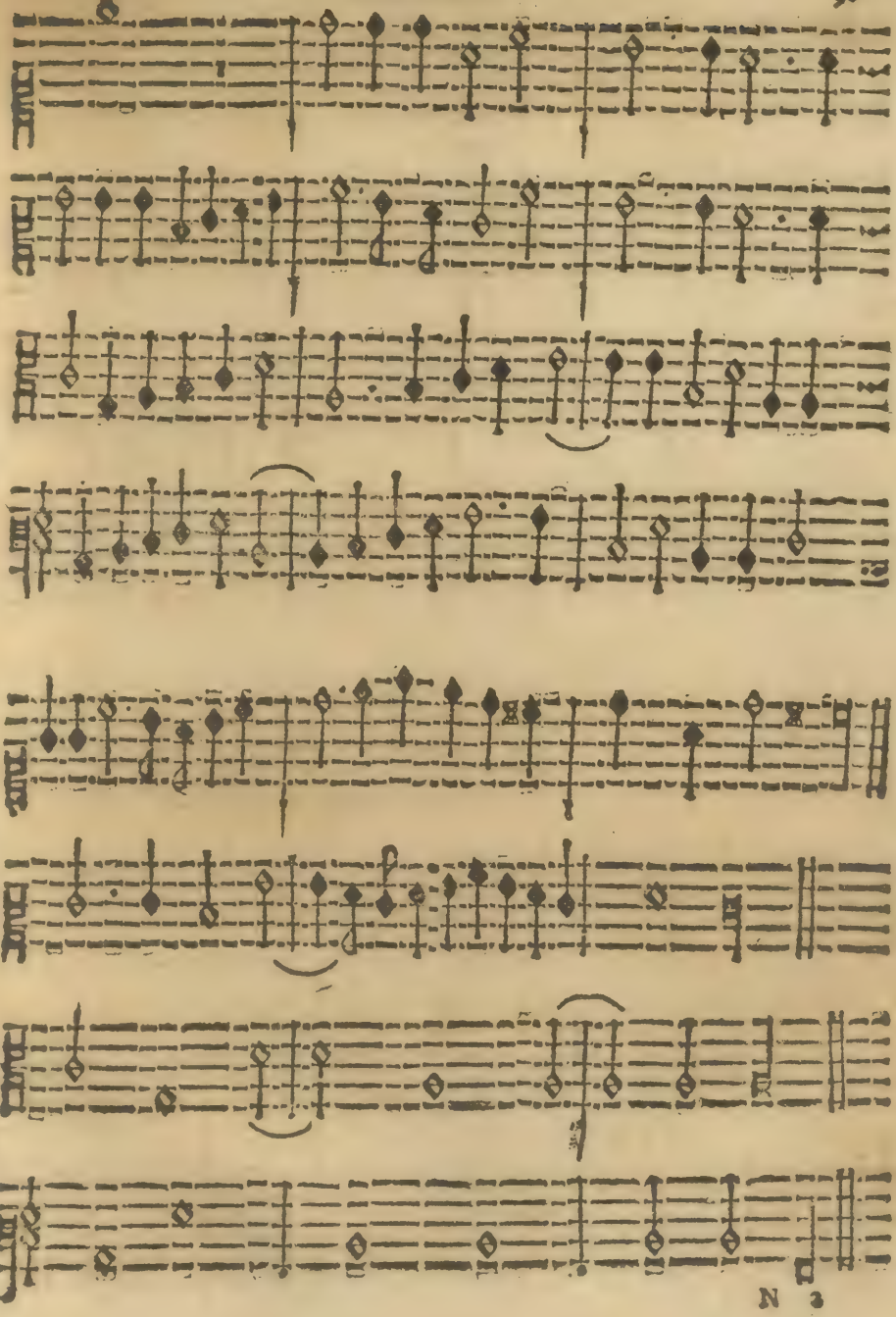
RESOLVTIO.

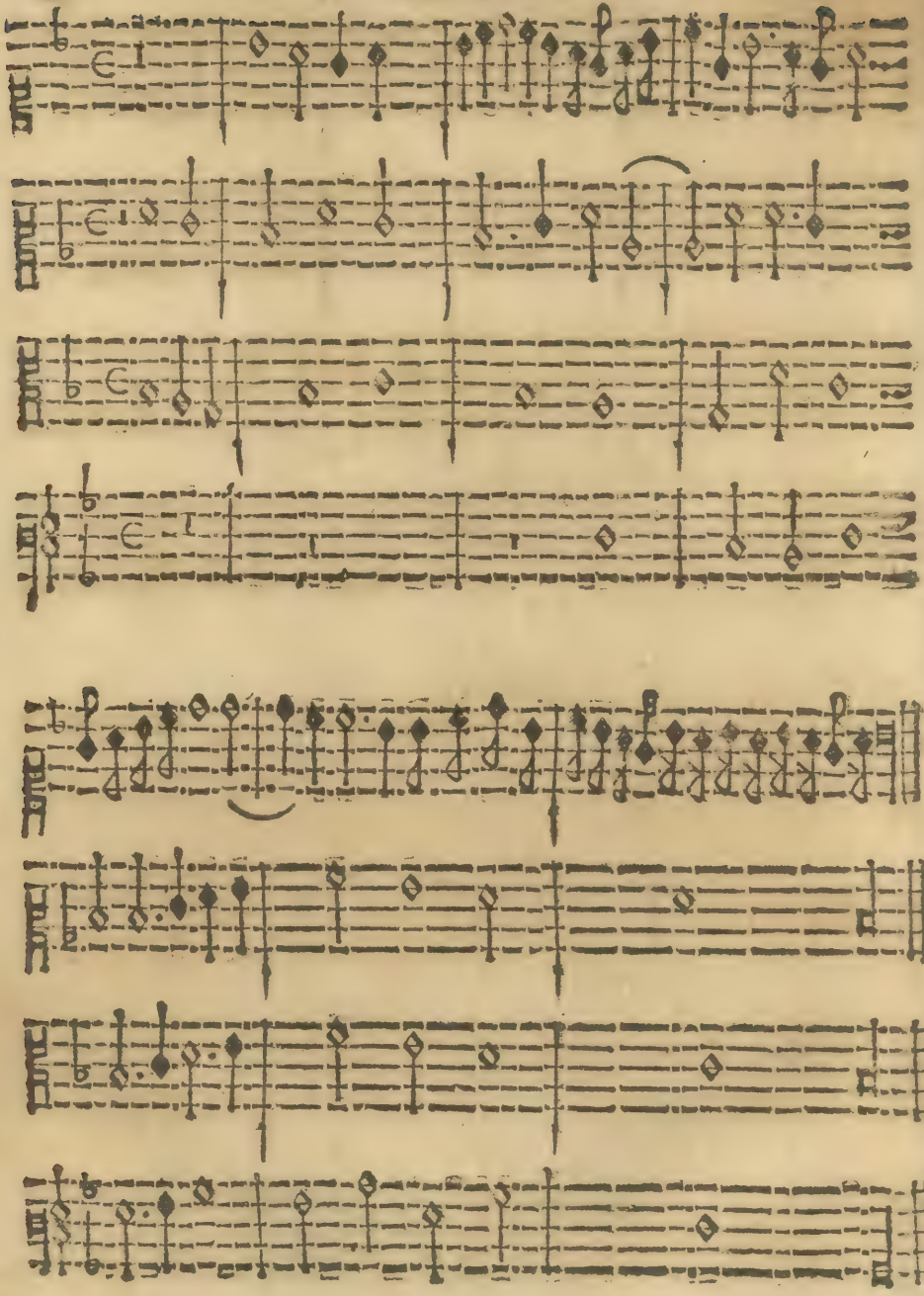
Canon in Diapente superius

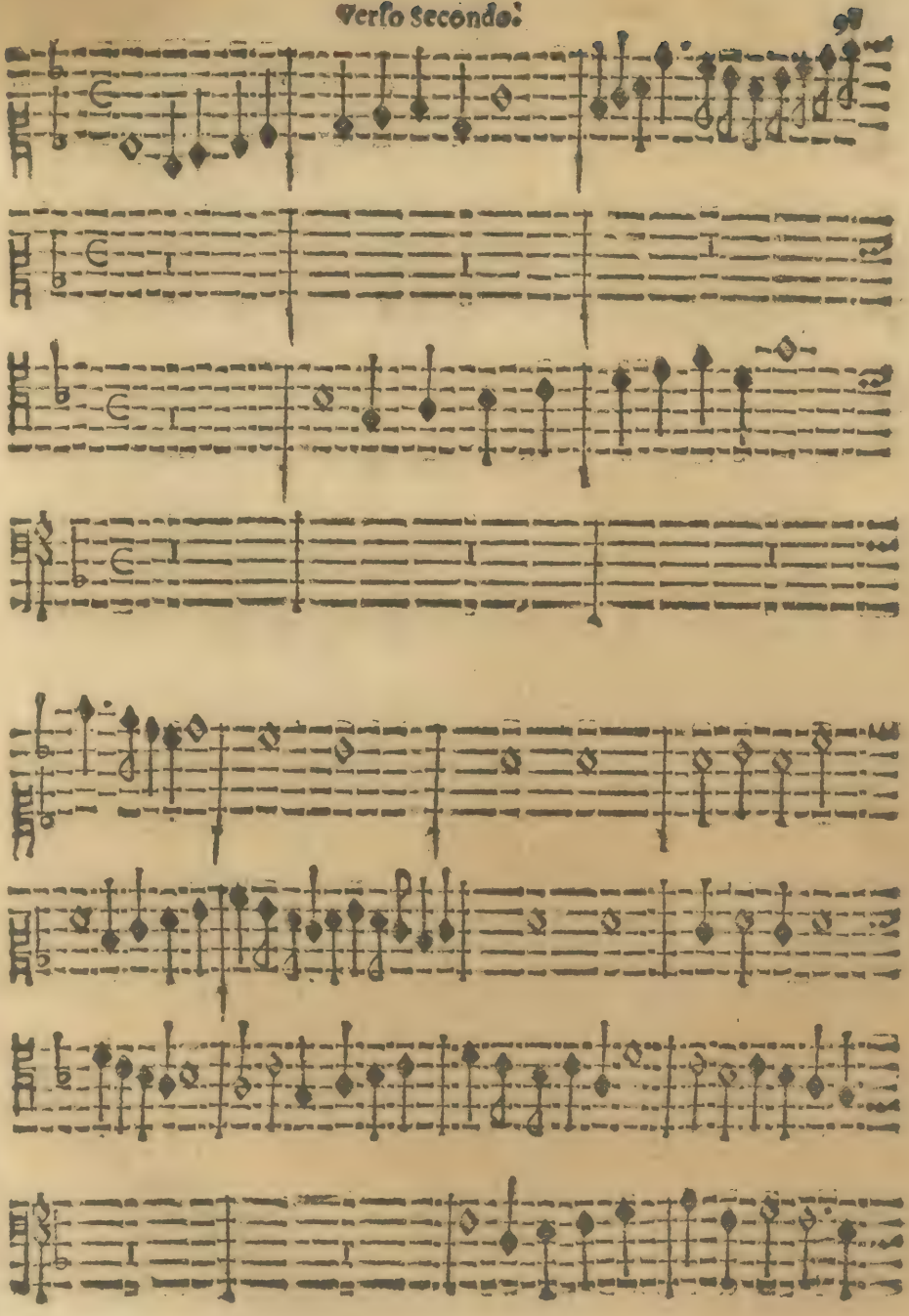


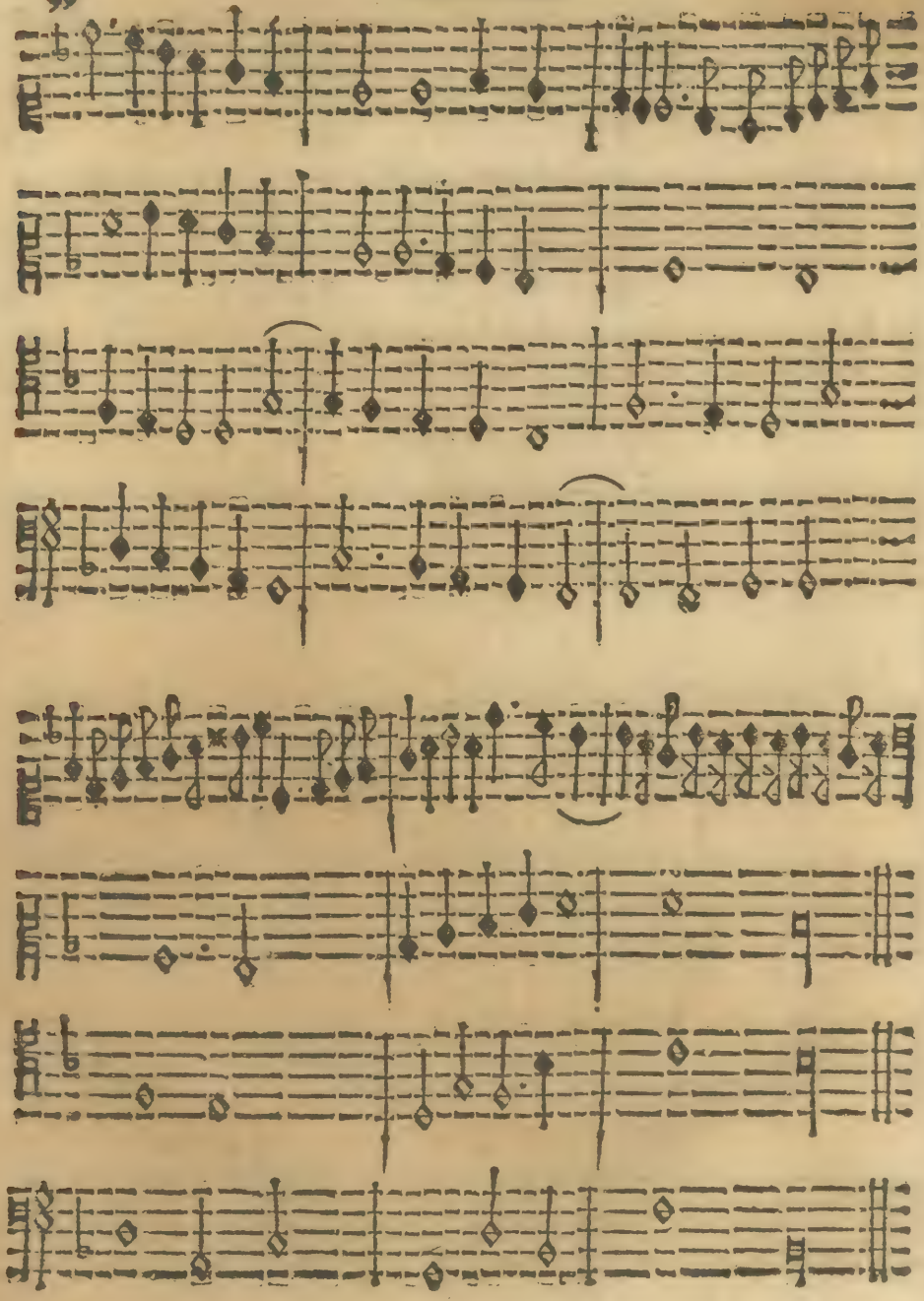


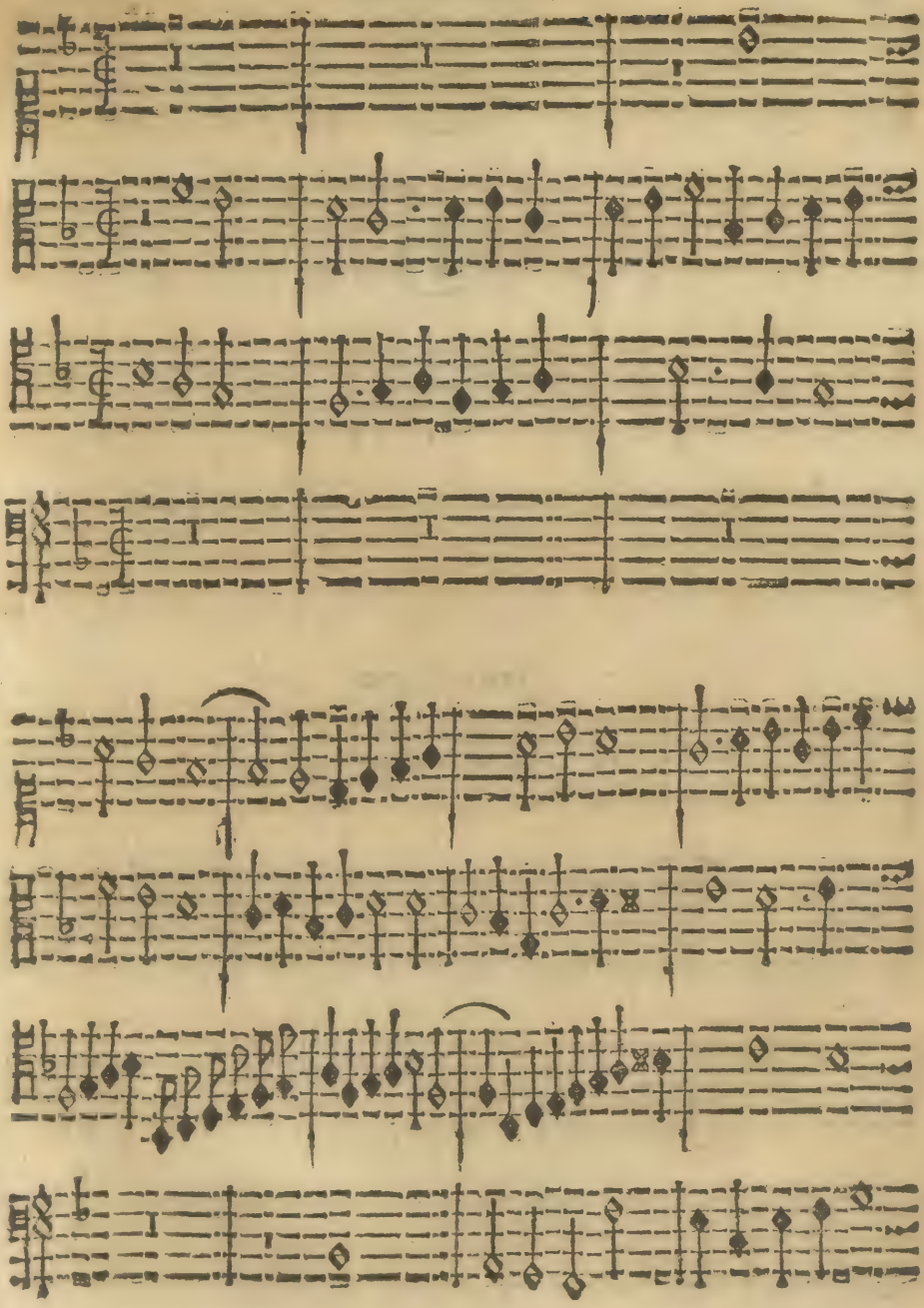












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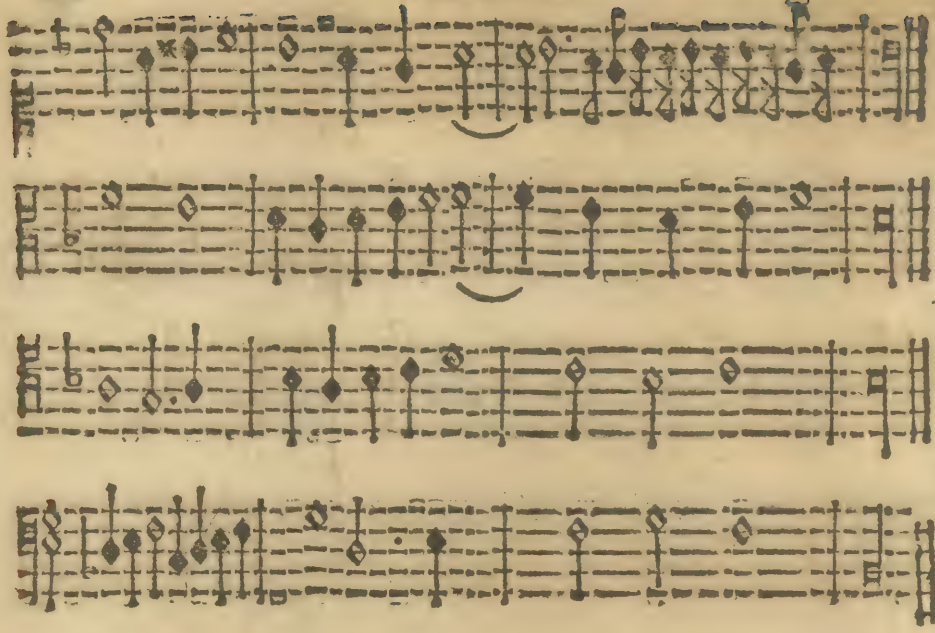

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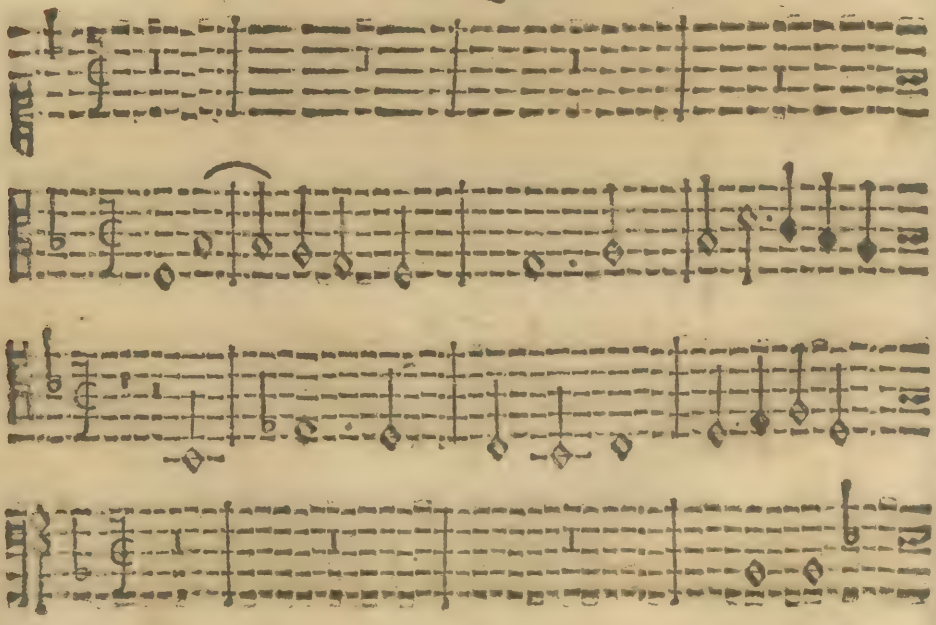

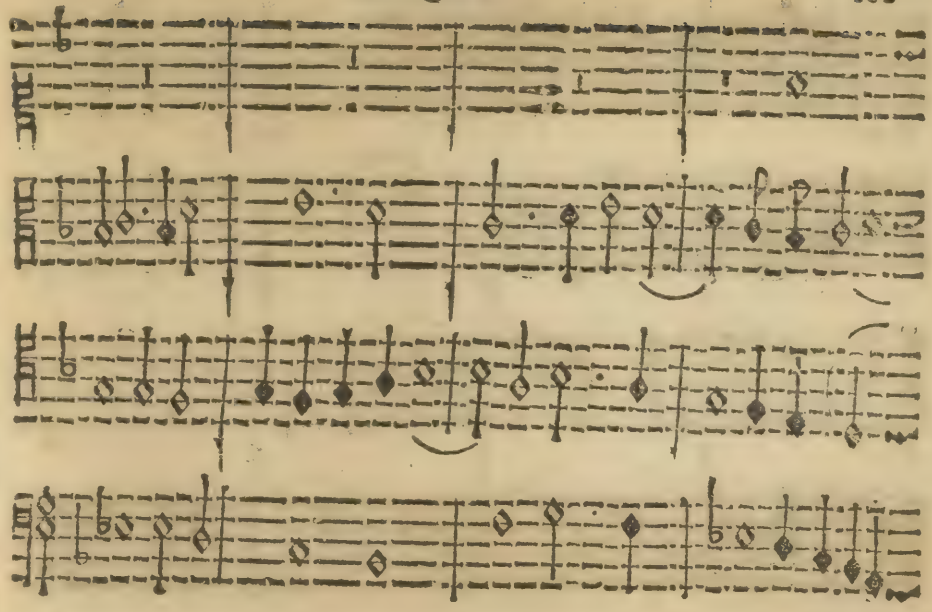

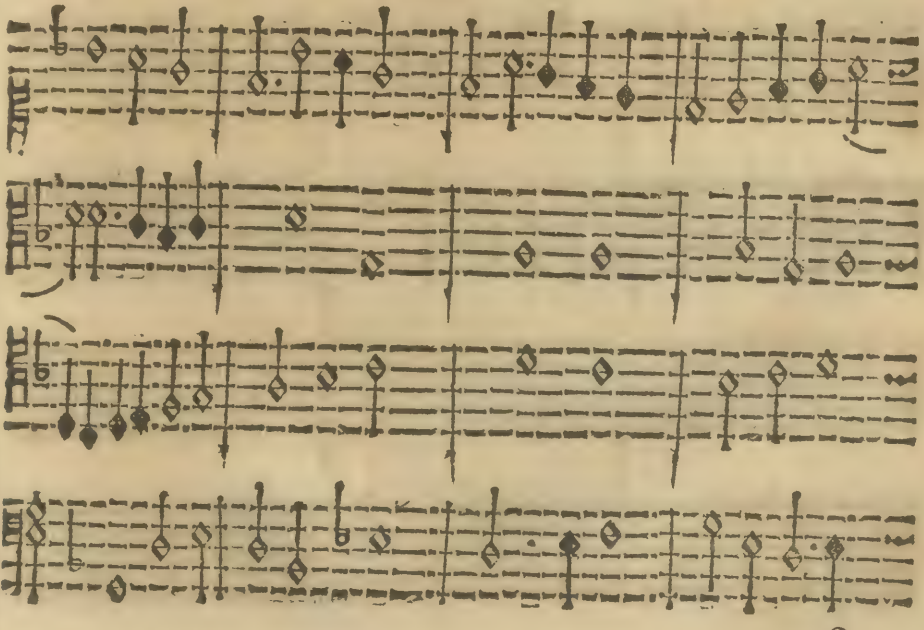

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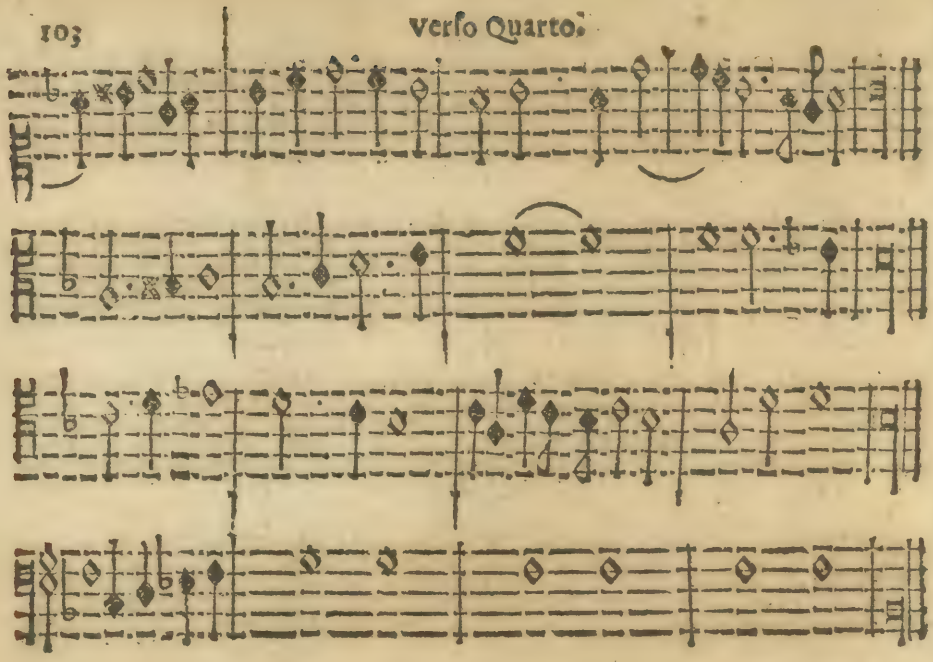
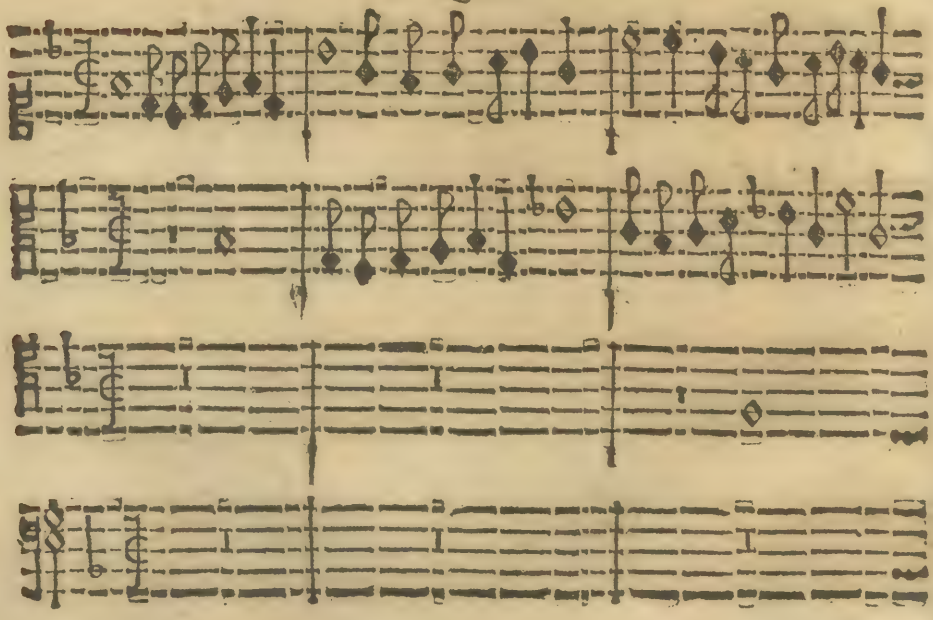
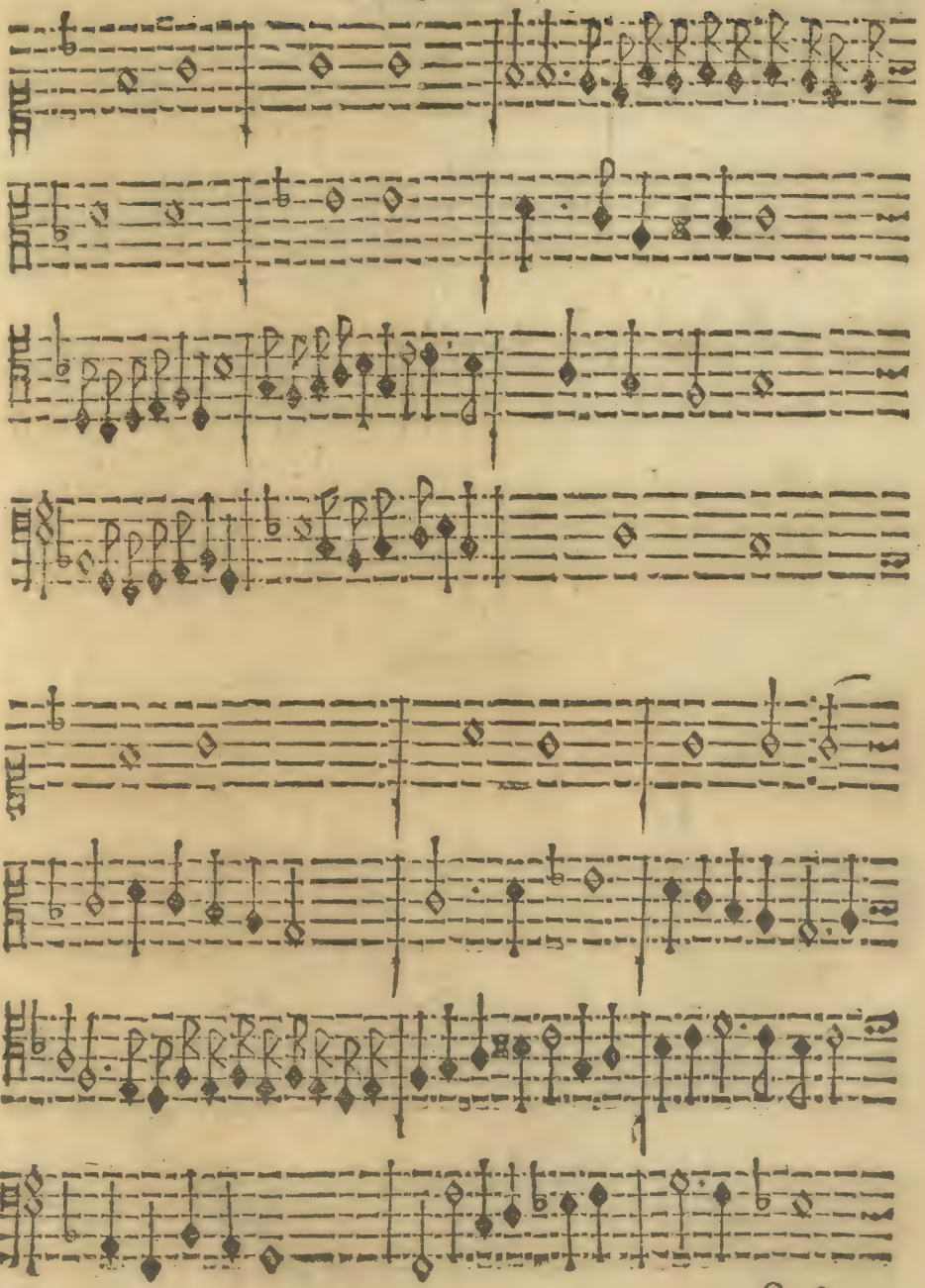
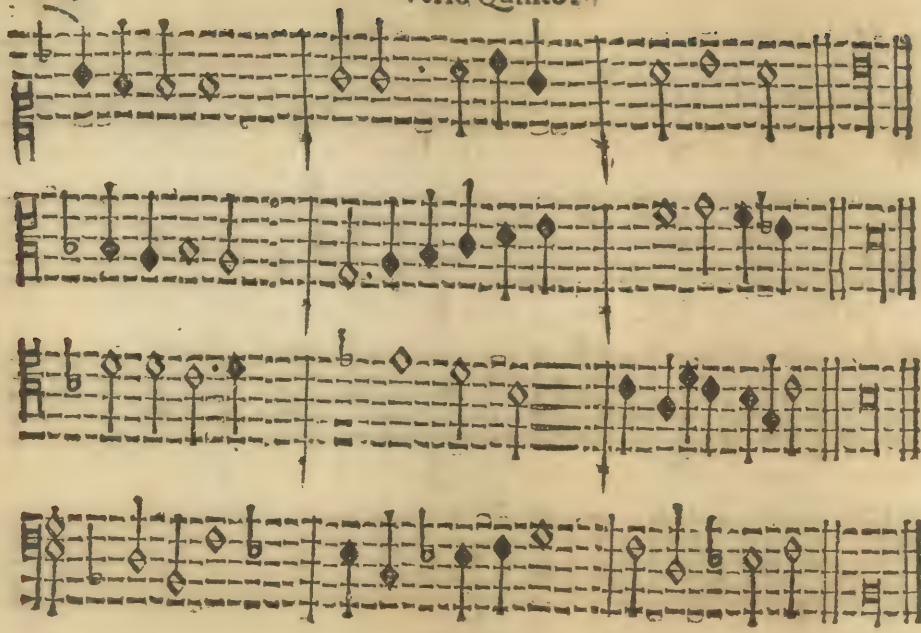


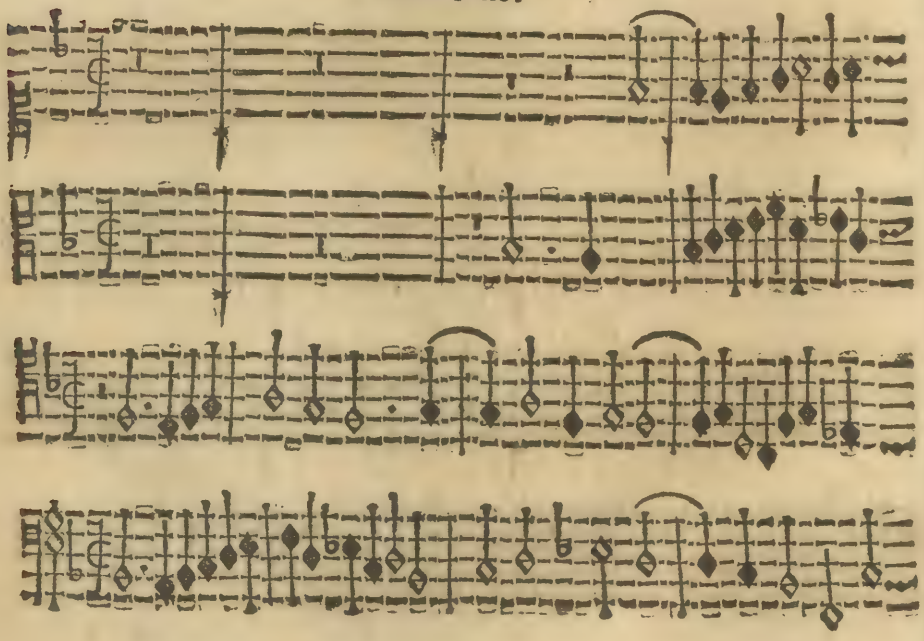
Verso Quinto.

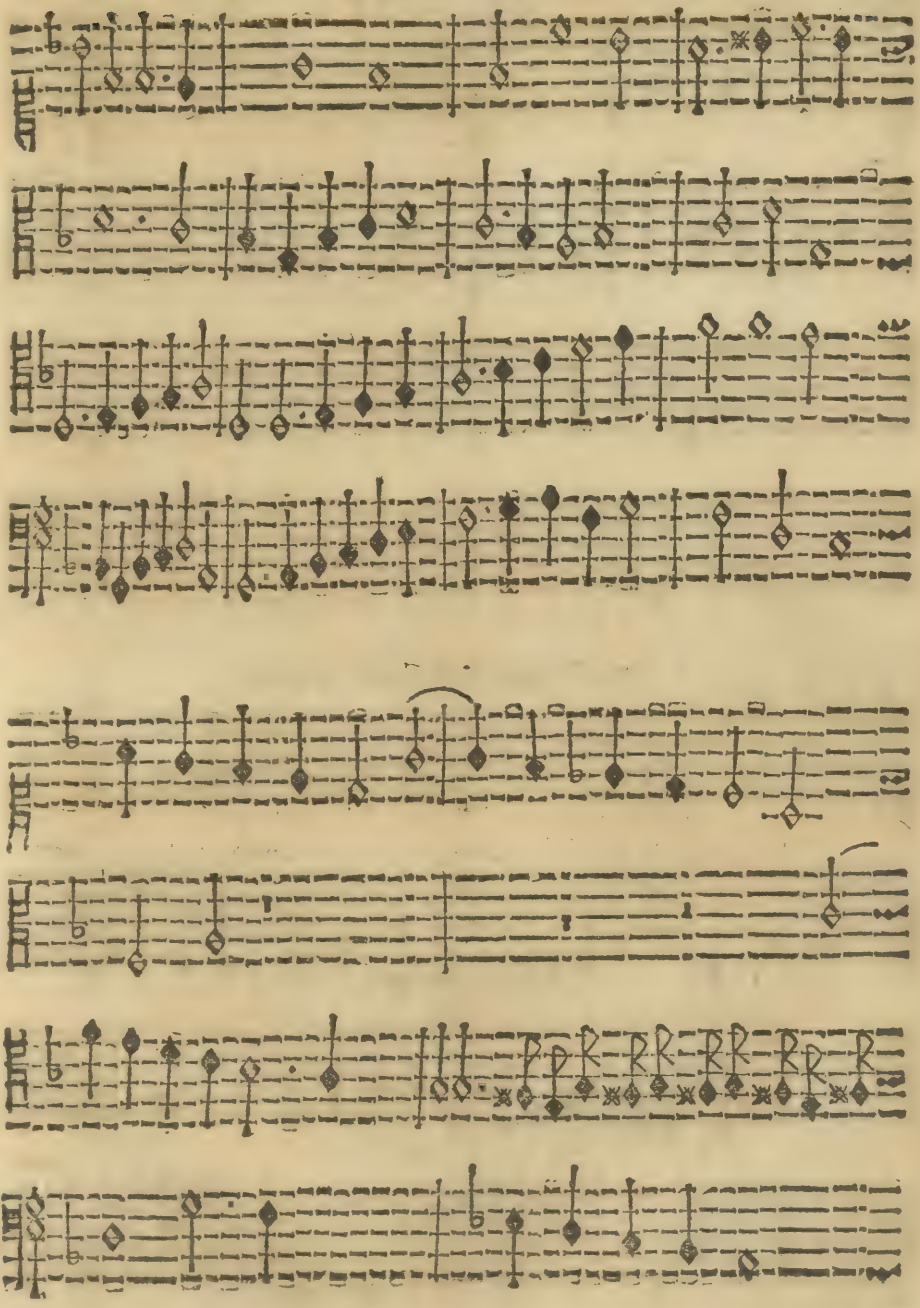


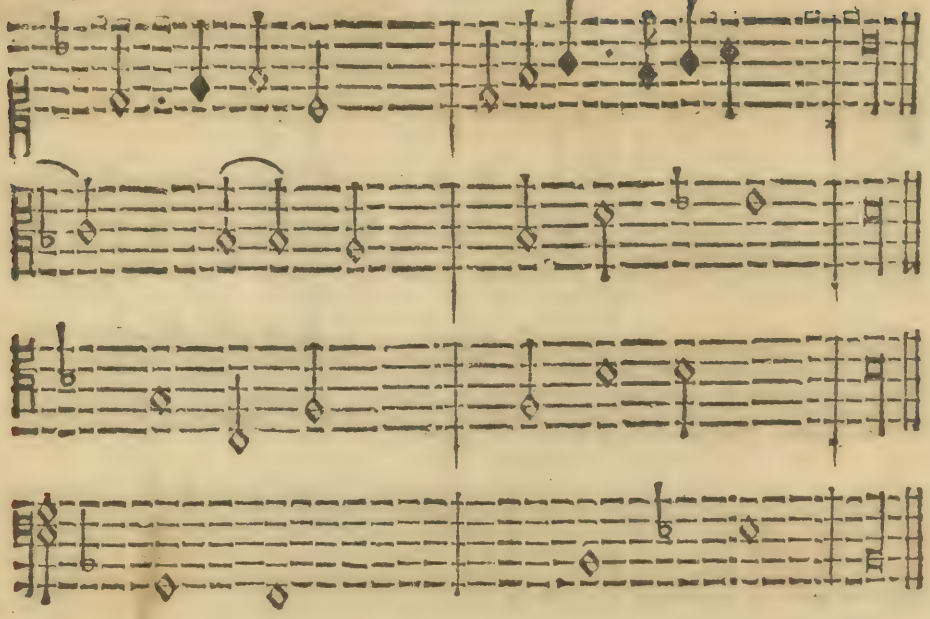




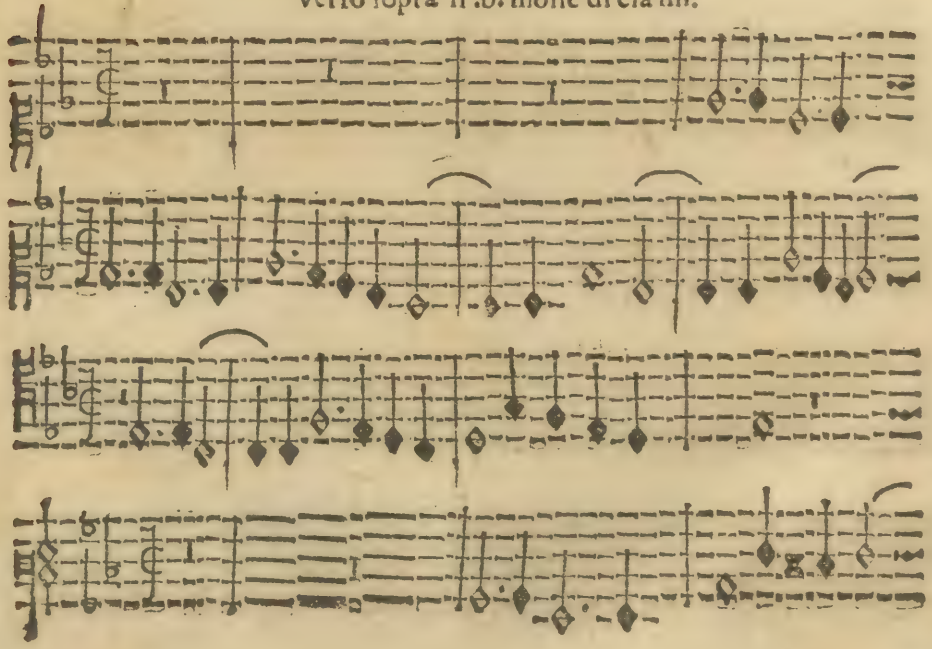
Verso Sesto.

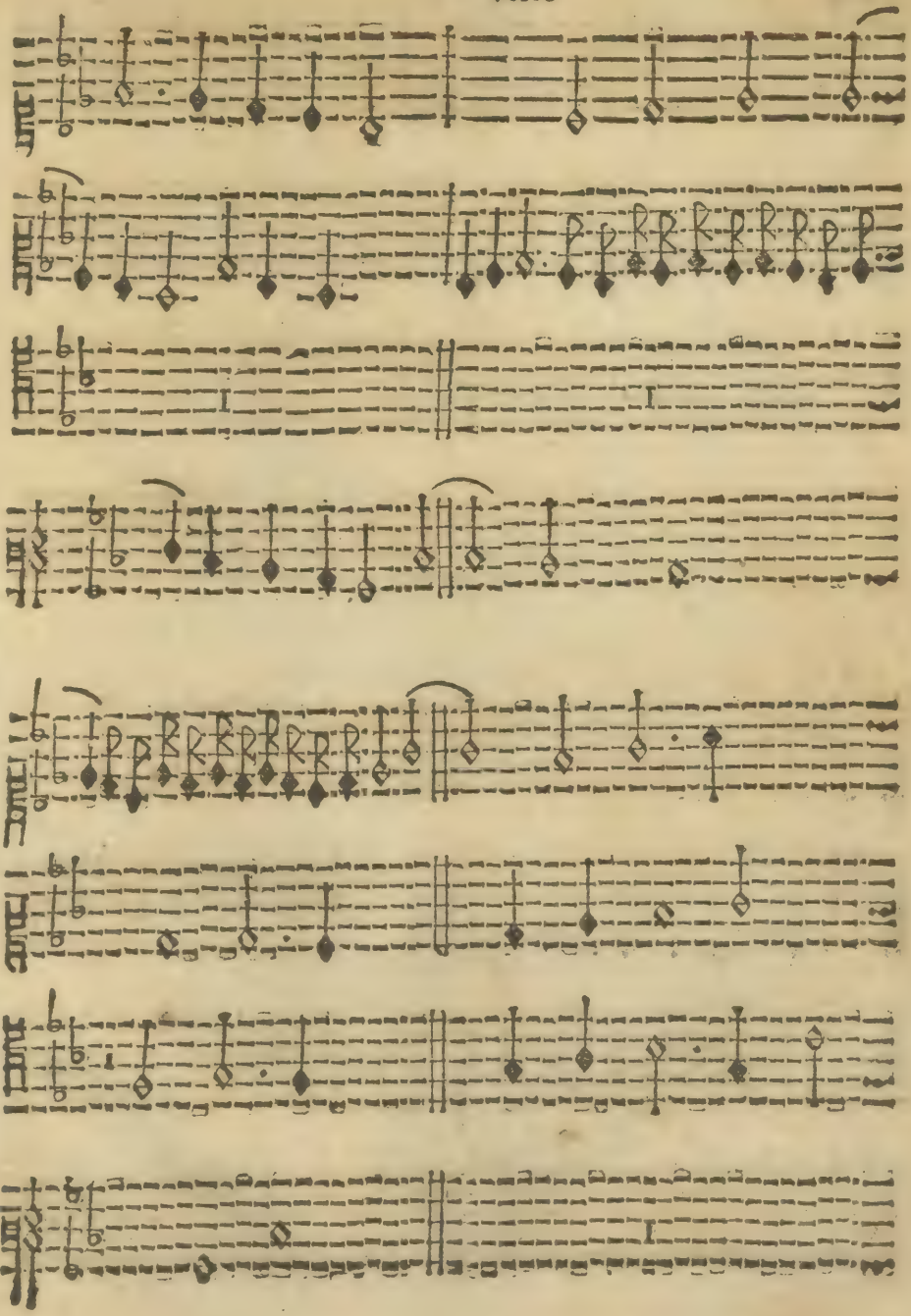


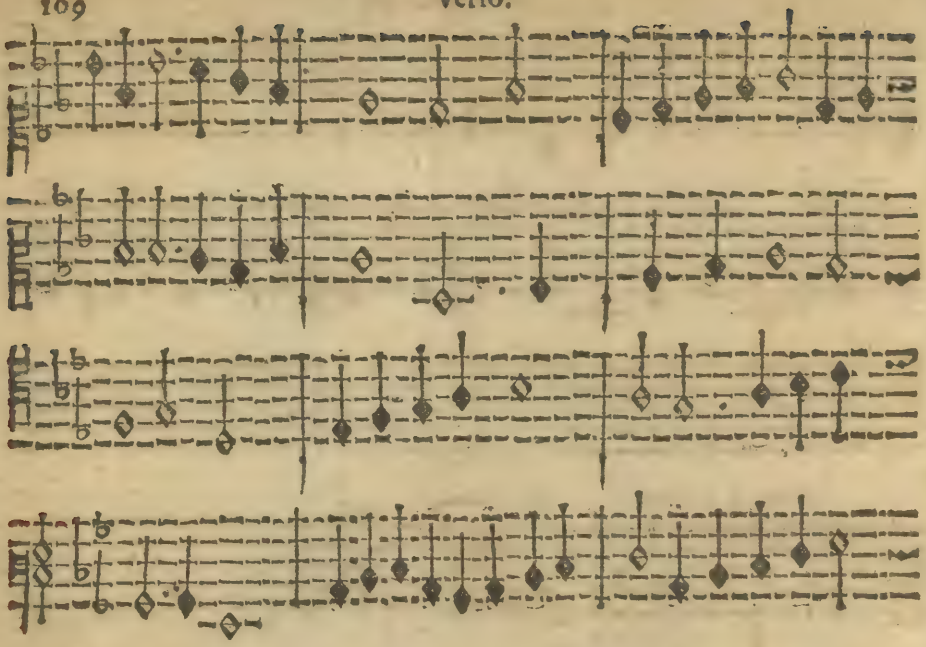


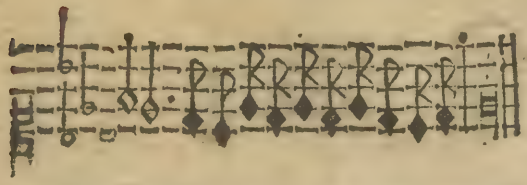


Verso sopra il .b. molle di ela mi.



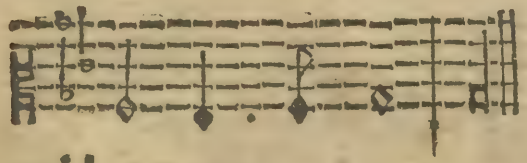




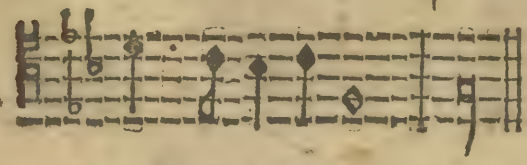
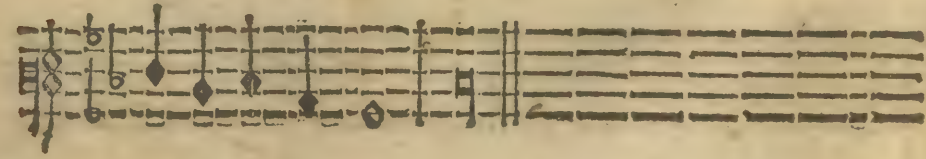


Paulus Regius uidit.

Idem f. 27.



Imprimatur. V. Quatrimanus Vic. Ge. Neap.



NEAPOLI.
Apud Hæredes Matthiæ Cancri. 1580.